

TEXTUAL MEANING BREADTH VARIATION OF *THE ADVENTURES OF TIN*
TIN: THE SECRET OF THE UNICORN MOVIE TEXT AND ITS *BAHASA*
INDONESIA SUBTITLING MOVIE TEXT

A THESIS

Presented as Partial Fulfillment of Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature



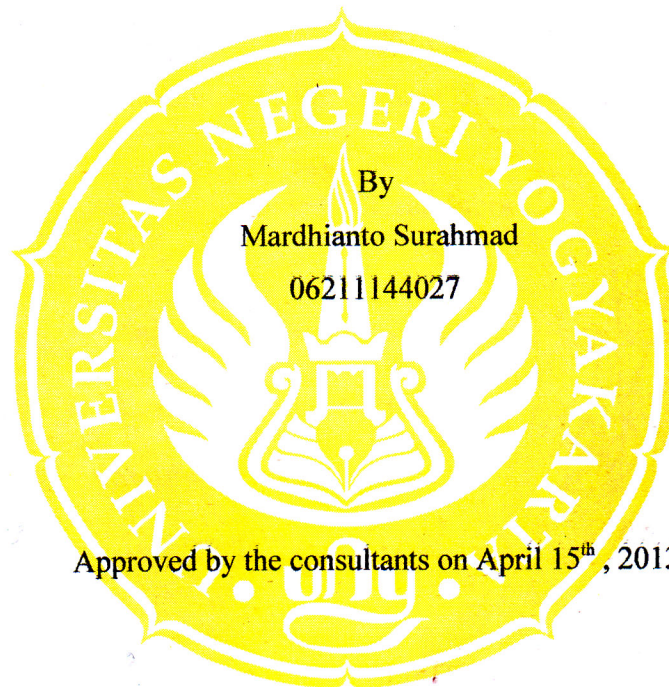
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APPROVAL

Textual Meaning Breadth Variation of
The Adventures of Tin Tin: The Secret of the Unicorn Movie Text and Its
Bahasa Indonesia Subtitling Movie Text


A Thesis



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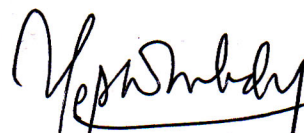
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A THESIS

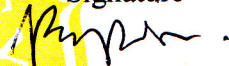
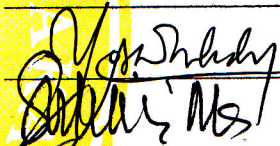
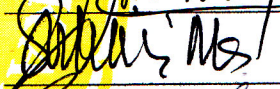

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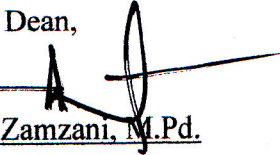
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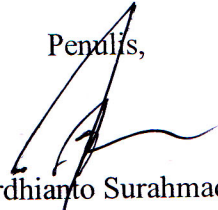
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim. Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

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Penulis,


Mardhianto Surahmad

MOTTOS

“Don’t judge a thesis by its pages!”

“Keep Smiling”

DEDICATIONS

I dedicate my thesis to:

*Ibu and Bapak who always give me endless love and support,
Mas Brian, Mbak Siwi, Echa and Witry for always giving me motivation,
and all friends in Krangkungan YK,*

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The preparation for this research is not a simple task. Therefore, I appreciate to all people who helped me in finishing this research. Indeed, I take advantage of this opportunity to express my appreciation and gratitude to the most wonderful individuals and continue to make a change for the betterment of my personal and academic life.

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Although I have tried my best in writing this thesis, I realize that it is far from being perfect. Therefore, I invite the criticism from the readers in order to make my thesis better. I also hope that this thesis will give a contribution and become a valuable source to anyone in conducting similar research.

Mardhianto Surahmad

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LIST OF ABBREVIATIONS

SL	: Source Language
TL	: Target Language
TSC	: Translational Semiotic communication
T1	: Text 1
T2	: Text 2
SE	: Source Expression
TE	: Target Expression
sim	: Simple clause
com	: Compound, complex, and compound complex clause
min/elip	: Minor clause / elliptical clause
cont	: Continuative
str	: Structural conjunction
conj	: Conjunction Adjunct
Part	: Participant
Circ	: Circumstance
Proc	: Process
voc	: Vocative
mod	: Modal adjunct
fin	: Finite verbal operator
WH-intr	: WH – Interrogative
marked	: Marked Theme
un-mark	: Unmarked Theme

Textual Meaning Breadth Variation of *The Adventures of Tin Tin: The Secret of the Unicorn* Movie Text and Its Bahasa Indonesia Subtitling Movie Text

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ABSTRACT

This research is aimed to (1) describe the textual meaning breadth variation in *The Adventures of Tin tin : The Secret of the Unicorn* movie text and its Bahasa Indonesia subtitling movie text represented in thematic variation and (2) explain the contextual factors those motivate the occurrence of the textual meaning breadth variation in those two texts.

This research used a descriptive qualitative design. The data were an English movie text entitled *The Adventures of Tin Tin : The Secret of the Unicorn* and its Bahasa Indonesia subtitles. Meanwhile, the main research instrument was the researcher himself. The secondary instrument was the data sheet which was used to collect and place the data. The trustworthiness of the data analysis was done by using investigator triangulation, perseverance observation, and discussion with colleagues, doing thick description, and auditing technique.

The findings of the research show that the global overall variation of the textual meaning breadth of both texts is in the very low degree of variation. It is supported by the findings of the most prominent category of the variation degree which is in the lowest degree of variation with percentage 69%. The occurrence of the variation is motivated by the contextual motivating factors, i.e. intrinsic and extrinsic motivating factors. The intrinsic factors are the intra-textual contexts i.e. both texts: express many simple clauses, are in dialogue form and appear in the same duration. Meanwhile, the extrinsic factors are the inter-textual context and the situational context (fields, tenors, modes. The fields of Text 1 and Text 2 are same i.e. the story of the movie *The Adventures of Tin tin : The Secret of the Unicorn*. The tenors of Text 1 are Steven Moffat, Edgar Wright, and Joe Cornish as the writers of the story, the characters of the movie and the English audiences. The tenors of Text 2 are the movie subtitler/translator and the Indonesian audiences. The modes of Text 1 and Text 2 are nearly the same, i.e. the roles of language are constitutive, the types of interaction are dialogic, the medium are spoken and the rhetorical thrusts are to entertain the audiences. The channel of Text 1 is phonic whereas the channel of Text 2 is graphic.

CHAPTER I

INTRODUCTION

A. Background of the Problem

As a social creature, human needs to communicate to each other. They communicate to each other because they always need information from others. In a society, communication can happen in verbal or non verbal ways. In verbal ways, communication happens through writing and speaking, whereas dancing and painting constitute as the non verbal communication. Day by day, this interaction by communication action has become more and more complex. In verbal ways, the tool to bridge their communication is by using language.

Language is the most important ways in communication. The problem is that many languages in the world are different from each other. These differences might happen because every language has specific pattern and rule. Whether the languages are in written or oral form, whether the language has established orthographies or do not have such standardization, or whether one or both languages are based on signs, as with sign languages of the deaf. For instance, English and Bahasa Indonesia have different patterns and rules as the differences of the geographical condition of the native languages, of culture, and definitely of the long distance between them.

In this era of globalization, people from different nations and languages interact and communicate frequently to share the information. In fact, the natives of one language might have difficulty in understanding other language, if they do not

understand the rule and pattern of the other language. They need to learn about the foreign language. Unfortunately, learning the foreign language may need a long time to understand. Therefore, to solve those problems requires a tool in bridge communicating, transferring and exchanging information. The tool is known as translation.

Translation becomes an important issue in our daily life. It plays an important role, so people can understand the messages behind those languages. Since early life, human becomes aware that the language they had listened to is not only the same. There are changes according to different situations and contexts. Although an utterance between spoken and written expression has the same meaning, it can be different in sentences expressed the meaning. Basically, translation is exercised to transfer meaning of one form into another form, whether it involves one language, two languages, multi languages, or exchanging between verbal signs and non-verbal signs.

Translation which involves two languages, as applied in this research, is called bilingual translation. In bilingual translation, transferring of meaning from one language to the other must be persistent. It means meaning equivalence is the goal of the translating process. In order to transfer meaning equivalently, a translation activity needs a translator who knows the rules and pattern of both the source language and the target language. Therefore, a translator can transform meaning equivalently from the source language text into the target language text.

Nowadays translation is not only limited on the printed material like a novel as the source text but also occurs in audio-visual material like a movie. In translating

audio-visual material, there are two kinds of translation especially in movie translation, i.e. dubbing and subtitling. Dubbing is the replacement of the dialogue and narration of the foreign or source language (SL) into the language of the viewing audience, the target language (TL). Dubbing distinguishes from voice-over by its strict adherence to lip-synchronization. It is a form of voice-over or re-voicing. Whereas, subtitling is adding textual version in other language of the dialogue in movies, commonly appear in the bottom of the screen. In subtitling, the appearances of the subtitling text and its dialogue occur at the same time. Therefore, the viewers of the movie or television program can understand the dialogue by reading its subtitle.

Movie is the one of the most popular media works in the world. A lot of people will spend their spare time to watch movie in the theater. Movies become the biggest industry in the U.S especially in Hollywood. There are many big movies are produced in Hollywood. In fact, when the movies are exported to foreign countries, it becomes a problem to the audiences because the movie is in English. So the translation takes part to this problem. As the statements above about the one kind of translating is subtitling. In the Subtitling, the meaning of the movie text and its subtitling has to be equivalent, because the meaning equivalence is the goal of translation. There are some aspects which are necessary to be considered in the process of subtitling i.e. reading speed and limited space. Hence, the subtitler should translate what is meant rather than how it is said. The purposes are to achieve readability of the subtitling text on the limited space and to achieve acceptability of normal reading speed. For those reasons, it is not easy to make 100% equivalence of

all of the movie text and its subtitling movie text. There must be any variation of the source text and the target text.

This research analyzed meaning variation of the movie translation (subtitling), especially translation from English as the source language into Bahasa Indonesia as the target language. Among English movies subtitled into Bahasa Indonesia, one of the movies which are considered as a qualified movie to be analyzed is entitled *The Adventures of Tin Tin: The Secret of the Unicorn*, directed by Steven Spielberg. We know that he is a famous director that produces many big movies in Hollywood. This movie had won many awards and had gotten many appreciations. Because of those awards and appreciations, the movie is considered a qualified object to be analyzed in this research.

B. Focus of the Research

This study is conducted to identify how the breadths of meaning in using textual analysis of meaning variation. This study is also conducted to explore what factors that motivate the variation in textual meaning, which determines the way in which language units such as words and phrases can be combined in a language and the kind of information, which has to be expressed in different language and the way this area of language structure affects decisions in the course of translation.

According to Catford (1965: 20) Translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Savory (1968: 13) states that Translation is an equivalence of thought that lies behind its different verbal expressions. It can be concluded from all

the definitions of translation above, that it is only the form or the textual material of a text that is being changed or replaced. The message, on the other hand, remains constant. In doing a translation, meaning must be given priority because the most important part of a message is its content.

In addition, meaning is the essential part that must be transferred and must be maintained, while the form can be changed. The meaning of a text can be most observed from the context of the text itself. A text is essentially a semantic unit. There are three possible kinds of meaning in the Systemic Functional Theory referred to as metafunctions: The first is textual meaning. It is relevant to context: both the preceding and the following text, and the context of situation. The second is the interpersonal meaning. It refers to a piece of interaction between the speaker and listener. The third is the ideational meaning. It refers to the representation of experience. It is meaning in the sense of content. Fundamentally, translation phenomenon is viewed and interpreted as Translation Semiotic Communication (TSC). TSC is not a pre-existing entity, an organism, a physical object, a self-contained property, or something waiting around to be made. TSC occurs because of what it has to do; it happens because of the functions it has to serve in human society; and it means what it does by virtue of connotative (contextual) and denotative (textual) semiotic systems and representations (CDS systems and representations) that realize and instantiate it systemically and functionally. The mode of discourse is concerned with the selection of options in the textual systems, such as those of Theme (Theme and Rheme), information (Given and new), and selection of cohesive pattern. The Theme can be identified as the element, which comes in first position in

the clause. Theme is one element in a particular structural configuration which, taken as a whole, organizes the clause as message; this is the configuration Theme + Rheme. A message consists of Theme combined with a Rheme.

In brief, this research will analyze an English movie text compared with its Bahasa Indonesia subtitling movie text. It focuses on analyzing the textual meaning breadth which is realized on the thematic variation of the two texts. The movie that will be analyzed is an English movie entitled *The Adventures of Tin Tin: The Secret of the Unicorn* which later the text is called as Text 1 (T1). Meanwhile, since the movie has been translated / subtitled into Bahasa Indonesia, the subtitling movie text is called as Text 2 (T2). This research examined both T1 and T2 by the topic according to the academic value.

In accordance with the limitation of the research above, the problems can be formulated as follows.

1. How is the textual meaning breadth variation of *The Adventures of Tin Tin: The Secret of the Unicorn* movie text and its *Bahasa Indonesia* subtitling movie text represented in the thematic variation and what does the variation mean in translation context?
2. What are the contextual factors that motivate the occurrence of the textual meaning breadth variation as represented in the thematic variation?

C. Objectives of the Research

In line with the limitation of the problem above, the objectives of the study are:

1. to describe the textual meaning breadth variation of *The Adventures of Tin Tin: the Secret of the Unicorn* movie text and its *Bahasa Indonesia* subtitling movie text represented in thematic variation.
2. to explain the contextual factors that motivate the occurrence of the textual meaning breadth variation of the two texts.

D. Significance of the Research

The significances of the research are:

Theoretically, this research is expected to give the additional references to the other researchers in translation aspects. Practically, this research is expected to be useful for:

1. The academic society: This research will give information about the textual meaning breadth variation. Therefore, this research will be useful as a valuable source and reference to those who take the relevant study.
2. The reader: this research is expected to help the common people in understanding the textual meaning variation in translation.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Description

1. Translation

a. Definition of translation

The term translation has many definitions. Catford (1965: 20) says that translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. According to Bell (1996:6) states that translation is “the replacement of a representation of a text in one language by a representation of an equivalent text in a second language”. The definitions above indicate the translation as follows:

From the definitions above, there are some similarities in the way the experts defined translation. Translation deals with two different languages that are considered as Source Language (SL) and Target Language (TL). Translation also deals with replacement, which it means that recreate materials in a text from SL text into TL text, which it is to replace a written message and/or statement in one language by the same message or statement in another language. In other words, it is the expression in another language (or target language) of what have been expressed in source language, preserving semantic and stylistic equivalences

b. Kinds of Translation

In Basil Hatim and Jeremy Munday (2004: 5), Jakobson says that the process of lingual translation happens even in one language (intralingual translation), more than one languages (multilingual translation or bilingual translation), and communication using other languages (intersemiotic translation). It is relevant to Tou (2003) that says: *Berangkat dari translasi yang dimaknai banyak kalangan sebagai transbahasa, translasi selanjutnya dimaknai sebagai translasi antar-bahasa (interlingual translation), yang lebih lanjut lagi terutama sering diarahkan sebagai translasi antar dua bahasa, yang terakhir ini dapat disebut sebagai translasi dwi-bahasa (bilingual translation)*. It means that bilingual translation is a kind of interlingual translation involving two languages as the source language and the target language. In this research, the translation involves English as the source language and *Bahasa Indonesia* as the target language.

c. Process of Translation

According to Larson (1984), translation consists of transferring the meaning of the source language into the receptor language. This process is done by changing the form of the source language into the form of receptor language and it is meaning that must be kept constant. According to that definition, Bell (1991) states that translation has three distinguish meanings:

1. Translating: the process of translation itself (to translate the activity of translation).
2. Translation: the product of the process of translating.
3. Translation: the abstract concept of translation, which encompasses the process of translating and the product.

The combination of Larson description above can be drawn in this diagram:

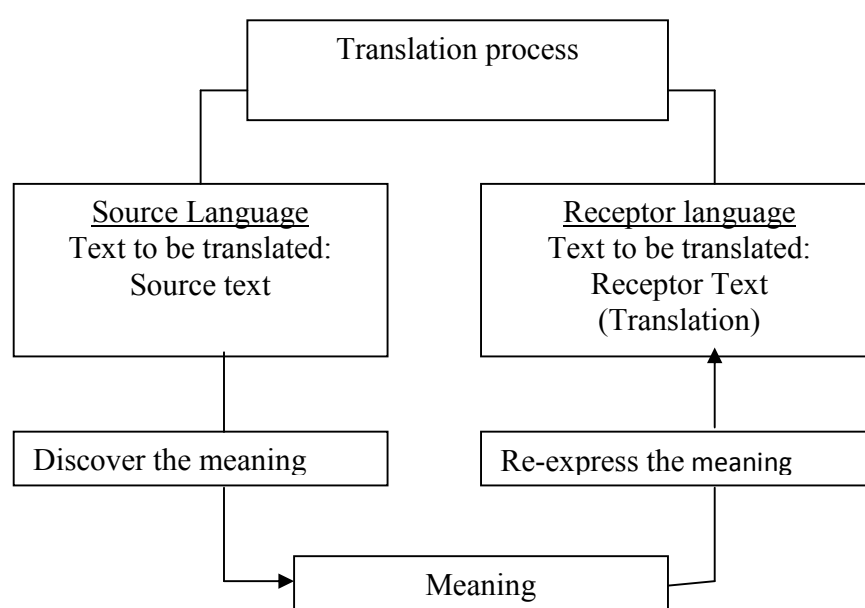


Figure 1: The process of translation according to Larson (in Tou, 2008:25)

2. Meaning

a. Definition of Meaning

Meaning is something that is conveyed or signified sense or significance. It is the sense or significance of a word, sentence, or symbol. While in Thesaurus, meaning is the message that is intended or expressed or signified. While Catford (1974: 36) defines meaning as a property of a language; an SL text has an SL

meaning and a TL text has a TL meaning. It means that meaning is an essential part of translation that should be transferred accurately from Source text into Target text therefore the message or meaning are relevant in both texts

Generally, the purpose of translation text is the accurate transfer of meaning from the source language text into target language text. The first is the term of meaning, and second is the term of style. This is done from the form of the first language and the form of second language by the semantic structure. It is the meaning of the source text, which is being transferred and must be held constant, only the form that is possible to change.

b. Kinds of Meaning

According to Halliday (2004), there are three kinds of meaning. They are:

1) Textual meaning

In textual meaning, “the clause presents a message as a new turn in response to a query concerned with an English word that had just been queried”. (Halliday, 2004). It allows us to encode meanings of a text development, which realize mode of discourse (David Butt *et al*, 2003). The textual meaning is the clause as the message that become the marker of a text in a language.

2) Interpersonal meaning

In interpersonal meaning, the clause enacts a proposition that is explicitly addressed to a particular person (Halliday, 2004). It allows us to encode meanings of attitudes, interactions and relationship, which realize tenor of discourse (David Butt *et*

al, 2003). The interpersonal meaning is organized the clause as the exchange that consists of two elements, mode and residue.

3) Ideational meanings

In the ideational meaning, the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004). It allows us to encode meanings of experience, which realize field of discourse (Butt *et al*, 2003). The ideational meaning is divided into two aspects; they are the experiential meaning and logical meaning. They are organized the clause as the representation.

Meanwhile, according to Tou (in Sinar, 2002: 77), there are three attributes of meaning in semiotic system i.e. meaning breadth, depth and height. Those attributes construct meaning characters. Meaning has breadth which means that meaning ranges from the narrowest to the widest. Meaning breadth is characterized by the degree of semiotic diversification. Meaning has depth which means meaning ranges from the shallowest to the deepest. Meaning depth is characterized by the degree of semiotic delicacy. Meanwhile, meaning has height which means that meaning ranges from the lowest to the highest. Meaning height is characterized by the degree of stratification. It is important to take into account of those three attributes of meaning in order to do meaning analysis of its realization in text. The relation between the attributes of meaning and its characters is shown in Figure 2 as follows.

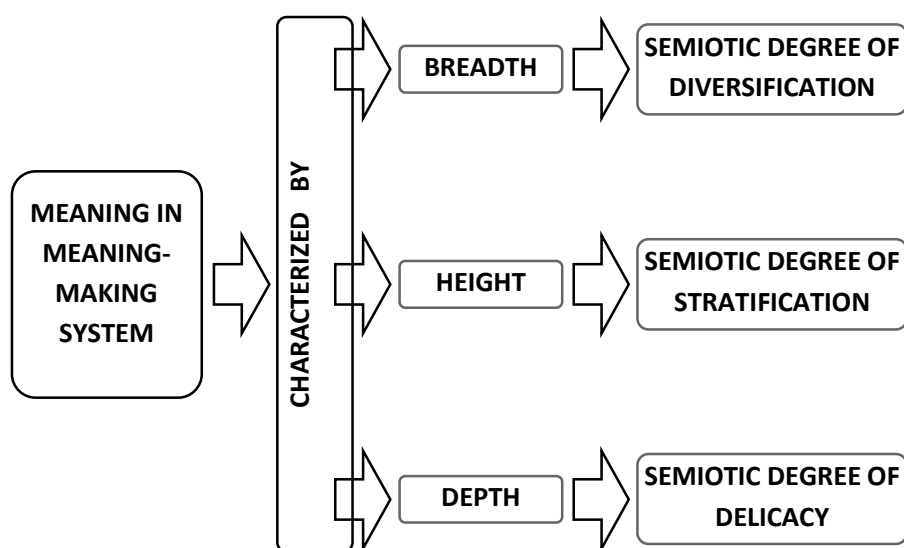


Figure 2. The Universe of Meaning by Tou (in Sinar, 2002: 77)

Degree of semiotic diversification deals with the variety of meaning. It is measured by varying three kinds of meaning in semantic level i.e. ideational, interpersonal and textual meaning. Degree of semiotic delicacy deals with meaning from general to specific or vice versa. Degree of semiotic stratification refers to degree of language strata used in a society.

c. TSC (Translation as Translational Semiotic Communication)

The relationship between text and context is very important. Manfredi (2008: 37) states “it is concerned with a static or prescriptive kind of language study, but rather describes language in actual use and centres around texts and their contexts.” People cannot understand the meaning of a text without knowing about the language and context that influence the text itself. The context has metafunction. The system of metafunction itself correlates the language and the context surrounding. Translation later is called as translation semiotic communication (TSC) as their relationship with

the context in communication. According to Tou (2008:23) “fundamentally, in translatic translation phenomena are viewed and interpreted as TSC phenomena in the first place, and translation (hereafter TSC) phenomena in their turn are viewed and interpreted as metasemiotic phenomena”. This applies to both the lingual and/or non-lingual semiotic systems and representations representing the denotative or textual semiotic space of human/human-involved translation as well as the situational, cultural, ideological and dienic semiotic systems and representations representing the connotative or contextual semiotic as a whole at the higher level semiotic within which the lower level semiotic is embedded.

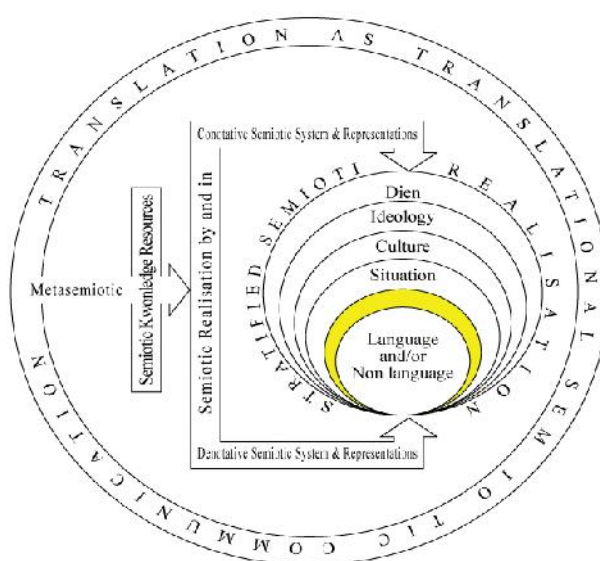


Figure 3. Translatics-based TSC Model: Translation as TSC as metasemiotic with its stratified CDS realisation systems and representations (Tou, 2008: 25)

The connotative semiotic is explained below.

- 1) Dien is related to the context of the interpretation of belief or religion context.

2) Ideology is combination of context and various speech acts in source text relevant to source context. Representation of the content, relevant to the receptor and various speech acts in the target.

3) Culture (genre) is related to the matter of the cultural society as its main factor.

4) Context of situation explores meaning by the environment of the text, field (what is happening), tenor (who is talking part), and mode (what part language is playing).

3. Language

a. Definition of Language

There are some definitions of language. Wardough (2000:1) states that a language is what the members of a particular society speak. However, speech in almost any society can take many very different forms, and just what forms we should choose to discuss when we attempt to describe the language of a society may prove to be a contentious matter. Today, most linguist agree that the knowledge that speakers have of the language or languages they speak is knowledge of something quite abstract. While Halliday (1985: xxviii) states that there are two interpretations of language in relation to the way grammars are written in the second half of the twentieth century. There are different interpretations of language between those, that are primarily syntagmatic (by and large the formal grammars, with their roots in logic and philosophy) and those that are primarily paradigmatic (by and large the functional ones, with their roots in rhetoric and ethnography).

b. Language Rank and Classification of Language

According to Catford (1965: 33) in *A Linguistic Theory of Translation*, each language has the same number of ranks and the same kind of relationship between units of the different ranks. Each level in the language system can be divided into ranks. The further classification of language ranks are as follows.

1) Text

Halliday's (1985:5) says that the way into understanding language lies in the study of texts. It means that language is doing some job in some context. Any kind of language that is playing some parts in a context of situation is called text. Therefore, we can learn many things from text.

Machali (1998:2) in *Redefining Textual Equivalency in Translation* says that a text is a unit of language in use. Furthermore, text is a product of environment, a product of continuous process of choices in meaning that can be represented in language (Halliday and Hasan, *Language, Context and Text: Aspect of language in a Social Semiotic Respective*, 1985:11). The function is very significant in understanding a certain language because a text has a certain context.

In translation, text must be defined in a broad sense. Text can be defined as the most complete unit of language and can be realized in verbal or non verbal language such as word, group of words, phrase, clause, sentence, or paragraph carrying and giving the complete message. Text can also be defined as discourse; the

most complete unit of language, for example; a short story, a text, a book, an encyclopedia, a volume of encyclopedia, and etc.

2) Clause/Sentence

Forlini (1987:155) says a clause is a group of words with its own subject and predicate. Furthermore, Bloomfield (1933:178) in *Language* says that a clause or sentence is an independent linguistic form, not included by virtue of any grammatical construction in any larger linguistic form. In other words, a sentence is capable of standing alone. Since this notion is not complete yet, Harman's (1975:12) said that a clause is a subdivision of a sentence containing a subject and a predicate. Therefore, it is logical if we say that a clause is below sentence. Unfortunately, Halliday (1985:159) refers to a *clause* and a *sentence* as the same units. He builds up an understanding that says a clause is also a sentence. It is very possible to agree with Halliday's mind since components that build up a clause are also had by sentence. Moreover, they both are similarly be able to stand alone.

Furthermore, there are two clause classes, free clause which operates as single idea sentence and bound clause which operate as the attachment of a sentence. For example: *The phone rang when I was sleeping*, *the phone rang* (free clause), *when I was sleeping* (bound clause). Clause and sentence are categorized in the same rank because both of them are equally embodiment of group/ phrase string which contains a single idea or more.

3) Phrase/Group

Forlini (1987:133) says that a phrase is a group of words in a sentence that functions as a single part of speech. Almost similarly, Longman Dictionary of contemporary English says that phrase is a group of words that together have a particular meaning, especially when they express the meaning well in a few words. For example: *white house* are consist of two words. *White* and *house* construct as the group. From those statements, it is possible to draw an inference that phrase/group is a group of related words without a subject or a predicate that has a meaning and be able to act as a single part of speech.

4) Word

According to Baker (1992:11), a word is the smallest unit, which we would expect to posses individual meaning. It means that a word merely has already had meaning. Baker's statement is in accordance with Longman Dictionary of contemporary English which says that word is the smallest unit of language that people can understand if it is said or written on its own. For example, cat is a word and also a morpheme; and cats is also a words but it consists of two morphemes that is 'cat' and 's'. It means that the primary elements of a word-structure are base and affix.

5) Morpheme

Morpheme is the smallest meaningful unit of grammar (Catford, 1956:19). The words 'so', 'the' and 'boy' consist of one morpheme. 'Boys' consists of two morphemes, 'boy' and 's'. Therefore, morpheme is the smallest unit that has meaning.

In addition, there are two kinds of morpheme, free morpheme and bound morpheme. Free morpheme is a morpheme that able to occurs and stand alone as a word. For example: car, art, etc. bound morpheme is a morpheme that can not stand alone as a word. For example: -s, -ness, -tion, etc.

4. Textual Meaning: Meaning as Message

These three components of metafunctions are construed from three different strands of meaning which are embodied in the structure of a clause (Halliday, 1994: 34). They are as follows.

1) The Theme functions in the structure of the clause as message

A clause has meaning as a message that is a quantum of information. The Theme is the point of departure for the message. It is the element the speaker selects for grounding what he is going to say.

2) The Subject functions in the structure of the clause as an exchange

A clause has meaning as an exchange that is a transaction between the speaker and the listener. The subject is warranty of the exchange. It is the element the speaker that makes responsible for the validity of what he is saying.

3) The Actor functions in the structure of the clause as a representation

A clause has meaning as a representation that is a construal of some processes in ongoing human experience. The actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed.

In thematic structure, there are two segments of a clause i.e. Theme and Rheme (Baker, 1992: 121). Theme is what the message is concerned with, that is the point of departure for what the speaker is going to say (Halliday, 1994: 38). Further, Halliday defines Theme as one element in a particular structural configuration which is organized as a message, which is known as ‘thematic structure’.

Therefore, in Bahasa Indonesia, Alwi (2003: 325) defines Theme and Rheme as *Topik* and *Komen*. *Topik* is the core of speaking whereas *Komen* functions to explain the *Topik*. As it is same in English, *Topik* is something which is already known by the hearer/reader whereas *Komen* is the explanation about the *Topik*.

Meanwhile, still in Bahasa Indonesia, Sinar (2008: 51) calls Theme and Rheme as *Tema* and *Rema* which are adopted from Hallidayan functional theory of language (SFL). The construction of thematic structure in Bahasa Indonesia is almost similar with those in English. Like in English, there is only one topical Theme (*Tema topikal*) in a Bahasa Indonesia clause. Preceding the topical Theme, it might also occur other Themes (*Tema tekstual* and/or *Tema interpersonal*). The explanation of textual, interpersonal and topical Theme will be further explained in subchapter Types of Theme and Multiple Theme as follows.

Table 1. Examples of Theme-Rheme Structure in Clauses

<i>Dera</i>	<i>writes the notes every day.</i>
<i>The notes</i>	<i>is written by Dera every day.</i>
<i>Every day,</i>	<i>Dera writes the notes.</i>
<i>Orang itu</i>	<i>menitipkan sebuah buku mencurigakan.</i>
<i>Joni</i>	<i>adalah seorang mahasiswa teladan.</i>
Theme / Topik / Tema	Rheme / Komen / Rema

a. Simple Theme

The Theme of a clause consists of just one structural element which is represented by just one unit (nominal group, adverbial group or prepositional phrase).

Table 3 bellow is an example of simple Theme.

Table 2. Example of Simple Theme

<i>Three brothers</i>	<i>Joined to three Unicorns in company.</i>
Theme	Rheme

The other common variant is that the Theme consists of two or more groups or phrases forming a single structural element. Those two or more groups or phrases are called group complex or phrase complex. Whether those group complex or phrase complex is still in one structural element as a Theme in a clause, this also constitutes a simple Theme.

The other form of clause which is constituted into a simple Theme is Thematic Equative. Thematic Equative sets up the Theme + Rheme structure in the form of an equation which mean all the elements of the clause are organized in two constituents linked by a relationship of identity (Halliday, 1994: 41). Here are two examples of Thematic Equative presented in Table 3 below.

Table 3. Examples of Thematic Equative

<i>What the thing the duke gave to my aunt</i>	<i>was that teapot.</i>
<i>The one who gave my aunt that teapot</i>	<i>was the duke.</i>
Theme	Rheme

The Theme in the example above is a single structural element i.e. ‘*What the thing the duke gave to my aunt*’. That form is called ‘nominalization’ which means any element or group of elements which functions as a nominal group in the clause and constitutes a single element in the message structure (Halliday, 1994: 42). Nominalization form in a clause can be either Theme or Rheme. However, a Thematic Equative is an identifying clause which has a thematic nominalization in it. In other words, the form of Thematic Equative is when the Theme in the clause is in a nominalization form.

b. Types of Theme and Multiple Themes

Reflecting three dimensional metafunctional structures of clause, there are three different types of elements of clause structure that can get to be Theme i.e. topical (experiential) elements, interpersonal elements and textual elements (Eggins, 2004: 301). A simple Theme contains only a topical (experiential) Theme. Meanwhile, a clause is said to have multiple Themes when there are other Themes in a clause beside the topical Theme (or preceding it). Further explanations of topical, interpersonal and textual Themes are as follows.

1) Topical Theme

The principal related with thematic structure is that Theme in every clause always contains only one of those experiential elements (Halliday, 1994: 52). The Theme of a clause ends with the first constituent related with transitivity functions i.e. Participant or Subject, Circumstance Adjunct or Complement, and Process function. The first element that functions as one of those transitivity functions in a clause is called topical Theme. The Participant is either actor or goal in the Process, whether Circumstance can be either adjunct of time, of place, etc. If one of those three elements is the Theme (topical Theme) in a clause, any element preceding it is part of Theme (interpersonal and/or textual Theme) and others that following it is part of Rheme. In other words, topical Theme is the boundary which determines what part of Theme and Rheme.

2) Interpersonal Theme

Whether interpersonal (in meaning) indicates the kind of interaction between speakers or the position which they are taking (Butt et.al, 2000: 138), interpersonal

Theme is any combination of vocative, modal adjunct, and mood-marking. Vocative is typically any item of personal name which is used to address. Modal adjunct is that which expresses the speaker's judgment regarding to the relevance of the message. A list of modal adjuncts can be seen in Table 5 below. Mood-marking is Finite Verbal Operator (in interrogative clauses where it precedes the Subject) and WH-interrogative (or imperative *let's*) (functioning simultaneously as topical Theme). The position of interpersonal Theme in a clause precedes the topical Theme. Any interpersonal element that is founded after topical Theme is not part of Theme but Rheme.

Table 4. Modal Adjunct in English (Halliday, 1994: 49)

	Type	Meaning	Example
I	Probability	How likely?	probably, possibly, certainly, perhaps, maybe
	Usuality	How often?	usually, sometimes, always, (n)ever, often, seldom
	Typicality	How typical?	occasionally, generally, regularly, for the most part
	Obviousness	How obvious?	of course, surely, obviously, clearly
II	Opinion	I think	in my opinion, personally, to my mind
	Admission	I admit	to be honest, to tell you the truth
	Persuasion	I assure you	honestly, really, believe me, seriously
	Entreaty	A request you	please, kindly
	Presumption	I presume	evidently, apparently, no doubt (un)fortunately, to my delight/distress,

	Desirability	How desirable?	regrettably, hopefully
	Reservation	How reliable	at first, tentatively, provisionally, looking back on it
		How valid	broadly speaking, in general, on the whole, strictly speaking, in principle
	Validation	How sensible	(un)wisely, understandably, mistakenly, foolishly
	Evaluation	How expected	to my surprise, surprisingly, as expected, by chance
	Prediction		

Interpersonal Theme has two functions (Santosa, 2003: 118-119). First, it functions to determine the intimacy of the interpersonal relationship among the participants. Commonly, there is any vocative which is utilized in the text. Second, it functions to determine interpersonal transaction i.e. giving or requesting information/good/service. Commonly, there is any interpersonal adjunct or question mark in the text.

3) Textual Theme

Textual Theme is to signal the point of departure for experiences in a clause (Butt et.al, 2000: 137). The function is to create a cohesive text with well-signposted connections between messages. In a clause, textual Theme has a function to connect a clause with other clause which is, commonly, marked by conjunction at the front of the clause or continuative if it is in spoken words (Santosa, 2003: 118). Like the

interpersonal Theme, the position of the textual Theme in a clause also precedes the topical Theme. Any textual element following topical Theme is part of Rheme.

Textual Theme includes any combination of continuative, structural (conjunction or Wh-relative), conjunctive adjunct. Continuative is one of a small set of discourse signalers, like *yes*, *no*, *well*, *oh*, *now*. It signals that a new move is beginning like responses in dialogues or a move to the next point if the same speaker is continuing. Structural is any kind of conjunctions (which relate clauses in the same sentence) and WH-relatives (but note that the group or phrase containing the relative is simultaneously the topical Theme). For example, conjunctions which function as coordinator are *and*, *or*, *either*, *neither*, *but*, *yet*, *so*, *then*, etc. Examples of conjunction which functions as sub-coordinators are *when*, *while*, *before*, *after*, *until*, *even if*, *in case*, *supposing (that)*, *in spite of the fact*, etc. Meanwhile, examples of WH-relatives are *which*, *who*, *whose*, *whatever*, *whichever*, *whenever*, *however*, etc. Conjunctive adjunct is that which relates the clause to the preceding text. A list of conjunctive adjuncts can be seen in Table 5 below.

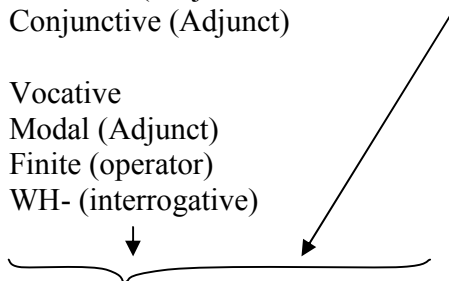
Table 5. Conjunctive Adjunct in English (Halliday, 1994: 49)

	Type	Meaning	Example
I	appositive	‘i.e., e.g.’	that is, in other words, for instance
	corrective	rather	or rather, at least, to be precise
	dismissive	in any case	in any case, anyway, leaving that aside
	summative	in short	briefly, to sum up, in conclusion
	verifactive	actually	actually, in fact, as a matter of fact

II	additive	and	also, moreover, in addition, besides
	adversative	but	on the other hand, however, conversely
	variative	instead	instead, alternatively
III	temporal	then	meanwhile, before that, later on, next, soon, finally
	comparative	likewise	likewise, in the same way
	causal	so	therefore, for this reason, as a result, with this in mind
			in that case, under the circumstances, otherwise
	conditional	(if...) then	nevertheless, despite that
	concessive	yet	in this respect, as far as that's concerned
	respective	as to that	

From the explanation of types of Theme above, here is the summary of components of multiple Themes as presented in Table 6 below.

Table 6. Components of Multiple Themes (Halliday, 1994: 54)

Metafunctions	Component of Theme
Textual	Continuative Structural (conjunction or WH-relative) Conjunctive (Adjunct)
Interpersonal	Vocative Modal (Adjunct) Finite (operator) WH- (interrogative)
Experiential	<div style="text-align: center;">  </div> Topical (participant, circumstance, process)

Two arrows in Table 6 indicate that both WH-relative, which belongs to textual Theme, and WH-interrogative (or imperative *let's*), which belongs to

interpersonal Theme, are functioning simultaneously as topical Theme. WH-interrogative has a twofold thematic values i.e. at the same time operates as interpersonal and topical (Halliday, 2004: 85). It is interpersonal as it construes the mood. It is topical as it represents participant or circumstance. Like WH-interrogative, WH-relative also combines topical with a non-topical function, in this case textual (Halliday, 2004: 85).

c. Theme and Mood

The element that is typically chosen as the Theme in an English clause depends on the choice of mood (Halliday, 1994: 42). Some minor clauses have no thematic structure like in the sentences *John!* and *Good night!*. Hence, that kind of clause will be left out the account. The other kind of clause is major clause i.e. independent clause. An independent major clause is either indicative or imperative in mood. In indicative, it is either declarative or interrogative. Whether in interrogative, it is either polar interrogative ('yes/no' type) or content interrogative ('WH-' type).

1) Theme in Declarative Clauses

The typical pattern in declarative clause is that the Theme (topical/experiential) is conflated with Subject. For example, in the sentence '*The doctor had five patients yesterday.*', '*The doctor*' operates as the Subject and also as the Theme in the clause/sentence. The typical pattern like the example above (i.e. the Theme is the Subject in a clause) is known as Unmarked Theme of a declarative clause.

Therefore, the Subject is the element that is chosen as topical Theme except there is a good reason for choosing something else. If the sentence in the example above is rearranged become '*Yesterday, the doctor had five patients.*', the topical Theme of the sentence is '*Yesterday*'. In that sentence, the Theme is not the Subject but the adjunct of time. That pattern composes the Theme as marked Theme of a declarative clause as it is not common/typical pattern in declarative clauses.

In other words, a marked Theme in a declarative clause is a Theme which is other than the Subject (Halliday, 1994: 44). The most usual form of marked Theme in English declarative clauses is an adverbial group or preposition phrase functioning as adjunct in the clause. While the complement which is becoming a Subject in clause is the 'most marked' Theme as an example in the sentence '*This responsibility we accept wholly.*'. The topical Theme in that sentence is '*This responsibility*' which functions as Complement.

2) Theme in Interrogative Clauses

The typical function of an interrogative clause is to ask a question the speaker wants to be told something. The word that indicates what the speaker wants to know comes first in the clause. There are two main types of questions; (1) the question asking about the polarity 'yes or no?' and (2) the question asking about the identity of some element in the content.

In a polarity yes/no question, the element that functions as the Theme is the element that embodies the expression of polarity, namely the finite verbal operator (Halliday, 1994: 45). The finite verbal operator, that expresses positive or negative, is placed at the beginning of the clause before the Subject. The examples of that finite

verbal operators are finite verbs: *is, isn't; do, don't; can, can't; have, haven't*; etc. In an interrogative clause, the pattern of finite verb following with Subject forms a two-part Theme.

Table 7. Examples of Theme in Yes/No Interrogative

<i>Can</i> <i>Is</i>	<i>you</i> <i>anybody</i>	<i>find me an acre of land?</i> <i>at home?</i>
Theme 1 (interpersonal)	Theme 2 (topical)	Rheme

Meanwhile, the second type of questions asking about the identity of some elements in the content is represented in WH-interrogative. The examples of the WH-interrogative are *who, what, when, how*, etc. In a WH-interrogative, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information namely WH-element. This WH-element in an interrogative clause is put first no matter what the other function it has in the mood structure of the clause whether Subject, Adjunct or Complement. In interrogative clauses, as mentioned above, WH-interrogative plays as interpersonal Theme because it construes the mood and, simultaneously, as topical Theme because it represents participant or circumstance (Halliday, 2004: 85).

Table 8. Examples of Theme in WH-interrogative

<i>Who</i> <i>How many miles</i>	<i>killed Cock Robin?</i> <i>to Babylon?</i>
Theme (simultaneously as interpersonal and topical)	Rheme

3) Theme in Imperative Clauses

The basic message of an imperative clause is either ‘I want you to do something’ or ‘I want us to do something’. The first type, typically, is represented by the first position of verbal word, or called Predicator if it is in the mood structure, in the clause as the Theme (topical). The example is like in the sentence ‘*Do it now!*’ with ‘*Do*’ as the topical Theme in the clause. Meanwhile, in the sentence ‘*Do tell me about the gossip!*’, the word ‘*do*’ here is treated as the interpersonal Theme as it precedes the topical Theme that is the Predicator ‘*tell*’.

5. Subtitling

Subtitling means a text shown together with a visual material, such as a film. It usually consists of a written version in the lines which found in the soundtrack. The language can either be the same as on the soundtrack, or a different one. Subtitling of the kind occurring in the film used in this study is usually done with white text on a black background, in two rows near the bottom of the picture, approximately at the same time the corresponding lines are heard on the soundtrack.

Subtitles can be defined as ‘transcriptions of film or TV dialogue, presented simultaneously on the screen’. According to Lever (2008: 30), the types of subtitling available can be divided into two categories, they are intralingual and interlingual subtitling. Intralingual subtitle deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Interlingual subtitle, on the other hand, refers to both a change in

mode and language, going ‘from one language into another language, and from spoken dialogue into a written, condensed translation which appears on the screen.

a. Process of Subtitling

According to Matsumoto (2003: 101) proposes the subtitling process into two stages, i.e. to translate the materials and to make subtitle from it. The first stage is to translate materials from the source language into the target language. There are three steps in this stage. First, the sentences of the source language are translated literally. Second, the result of the first step is rewritten by considering the cultural differences in order to make sense in the target language. Third, the result of the second step is revised in order to make the sound of the translated sentences better and more effective. The second stage is to make subtitle from the translated materials. There are nine steps proposed by Matsumoto in this stage. First, the duration in which the subtitle will be applied is measured. Second, the number of pages that can be fitted in the duration is calculated. Third, the edited images and the numbers of shots which are used are checked. Fourth, the translated sentences are divided into a number of pages in order to see the possibility that all can be fit. Fifth, the number of letters and lines are adjusted according to the basic rules by trimming the sentences and choosing the most suitable words. Sixth, the translated sentences are typed up using a special system (program) in computer and added them to the edited sequences. Seventh, the meaning in the original language is checked to know if it is not lost in order to revise the subtitle sentences. Eighth, by considering the differences in languages and expressions in culture, history, and customs between the source language and the

target language, the subtitle sentences are matched to the suitable and comprehensible target language text. The last, the subtitling text need a final checking to make all sentences of the subtitling text even better and fixed to be placed in screen.

b. Constraints of Subtitling

According to Lever (2008: 30-33) when looking at subtitling from the point of view of translation, many constraints exist that will effect the translation in question and cause the translator to modify the source text to a certain degree. Firstly, there are synchronization constraints, which affect a number of aspects of language transfer. The fact that the medium changes from oral to written will cause problems, given that it generally takes longer to process information received through the eyes than through the ears.

Similarly, if the length of certain utterances is too great or the structure is too complex, it will be necessary to make some modifications in order to facilitate understanding through the written format. A long, complex sentence, although easy to comprehend if heard, would be difficult to follow if it were left unaltered, given the timeframe available to read subtitles. This also relates to the reading speed of the viewer, which needs to be taken into consideration. Clearly, establishing the profile of the target audience will be crucial in assessing the viewer's potential reading speed, and this is an important factor for the translator. In this aspect, literacy and age are both influencing factors. For example, there is likely to be a great deal of difference between an adult's and a child's reading speed, and, as such, the subtitles would need to be altered accordingly, for example, by simplifying the vocabulary for a child.

Another constraint, in terms of synchronizing the subtitling, is the correlation with the visuals on-screen and the sound track. In other words, the subtitles must link up with what the viewer is seeing and hearing on the screen, it is to make the viewers able to maintain their coherence.

Frame changes represent another constraint to the translator. If a subtitle appears over a frame change, it is likely that the subtitle will be lost to the viewers, as their attention is likely to be diverted away from the subtitle, due to the change in scene. Therefore, the translator must ensure that the subtitles have disappeared from the screen by the time the frame changes.

The final constraint, which must be accounted for, involves the medium through which the subtitles are to be shown, which, in turn, will affect factors such as font size and audience age range. In cinemas, for example, the size of the screen is much larger and therefore, will allow more flexibility with regard to the font size of the subtitles, making the reading of them easier and more comfortable for the viewer, whereas, on television, the translator is restricted to a smaller screen space, thereby limiting the size of the font.

6. The Movie

The Adventures of Tin Tin: The Secret of the unicorn is an animated movie produced by Paramount Pictures and Sony Pictures. This film was premiered on December 21, 2011. The movie is directed by Steven Spielberg. The story of the movie is about adventure. The background of the story of *'The Adventures of Tintin: The Secret of the Unicorn'* start of the 17th century while captain 'Unicorn', Sir

Francis Haddock, carrying treasures that are priceless. But unfortunately in the middle of the sea, 'Unicorn' hijacked Red Rackham. In order to protect these treasures, Sir Francis Haddock was forced to blow up and sink the ship. Next Sir Francis Haddock made 3 mini model of the ship 'Unicorn' in which each vessel that stores a small piece of parchment containing the secrets to finding the treasure.

Tintin, a young Belgian reporter along with her faithful white dog, Snowy, accidentally bought a mini model of the ship 'Unicorn'. Without ever know the secret treasure that brought the ship 'Unicorn', Tintin has been involved in it. He was kidnapped by Sakharine who tried to collect three pieces of parchment paper secrets stored in mast mini 'Unicorn'. When escaping, Tintin met Captain Archibald Haddock are still descendants of Sir Francis Haddock, heir to the secrets of the Unicorn. Tintin and Haddock manages to escape from Karaboudjan and take a life boat to get to Bagghar in Morocco before Sakharine and find the man who has the third Unicorn, Sheik Omar Ben Salaad. Unfortunately, it turned out to be a drunkard Captain Haddock and do not remember the story of 'Unicorn' which has been handed down from his ancestors.

Sakharine is a descendant of Red Rackham, and he will use his secret weapon, Bianca Castafiore, the Nightingale from Milan, to break the glass as Omar Ben Salaad has around its model to steal the scroll. Tintin and Haddock go immediately to Bagghar. When they arrived in Bagghar Thompson and Thomson hand back Tintin's wallet with the parchment. Castafiore manage to sing down Omar Ben Salaads bulletproof glass box, Sakharine's pet falcon gets hold of the parchment and Allan

steals Tintin's parchment that he had given to Captain Haddock. After a chase through the city succeeds Tintin gets all three parchments, but then forced them to give them to Sakharine to save Haddock and Snowy's lives. Then, when Tintin is about to give up, Haddock convinces him to continue and use the Karaboudjan's radio frequency to find out where they are headed. It turns out that Karaboudjan is heading back to Brussels.

Tintin and Haddock then fight the Sakharine and Allan and Tintin manages to get back all three parchments and Sakharine and Allan are forced to give in to it is found that Barnaby had survived. When Tintin and Haddock are watching properly in the parchment see the coordinates at the bottom and they are targeted against Moulin Arts Castle. Tintin and Haddock go into the cellar, helped by the butler Nestor, and find the treasure's location. But there was also a piece of paper there and it is the beginning of a new adventure where they will find the Unicorn's wreck.

The Adventures of Tintin received generally positive reviews from critics, and became a box office success with a worldwide gross of over \$373 million. It also won the award for Best Animated Feature Film at the 69th Golden Globe Awards. It is the first non-Pixar film to win the award since the category was first introduced. Williams was nominated for an Academy Award for Best Original Score. It was also nominated for six Saturn Awards, including Best Animated Film, Best Director for Spielberg and Best Music for William.

B. Conceptual Framework and Analytical Construct

1. Framework

Translation is the expression in another language (or target language) of what have been expressed in source language, preserving semantic and stylistic equivalences. Since it concerns language, and how language is realized in texts, in consequence it is also fit to deal with the actual goal of a translator: translating texts. It involves the source language and the target languages. It will realize that language is not a simple matter of vocabulary and grammar; but that it can never be separated from the culture it operates in and is always part of a context. All this is even more evident when dealing with the activity of translation, when you are faced with recognizing and understanding a different social and cultural source context, but also with being able to reproduce meanings in a totally different environment, the target one. And this is true both for languages that are culturally ‘close’ and for those that are culturally ‘distant’. Translational Semiotic Communication (TSC) is the representation of translation in general. Besides, the TSC itself is acted as metasemiotic. The semiotic realization consists of two kinds, they are denotative semiotic and connotative semiotic. The denotative semiotic includes the semantic (meaning), lexicogrammar (wording), and phonology/graphology (sounding and writing). While the connotative semiotic includes dien, ideology, culture, and situation. In this framework, the orientation is to describe language as a resource for making meaning rather than a system or rules and to relate it with phenomenon of translation. This study views that meaning in text is motivated by its context. The meaning varies from text-in-context to text-in-content. The relation of the translatics

framework to the present study is how and to what extent the textual meaning in Text 1 varies from that in Text 2 in terms of its breadth.

The scope in this research is meaning analysis which the concern is in textual meaning. Textual meaning is realized through thematic structure or pattern of Theme-Rheme in the rank of clause unit. Meanwhile, any combination of thematic structure including type of clause, type and element of theme, Theme choice is, in this research, called thematic variation. This thematic variation represents the variation of textual meaning breadth of the texts. It is meaning breadth as this research deals with analyzing variety of meaning in the texts. Meanwhile, the analysis technique applied in this research adopts Halliday's model of analysis in identifying the thematic structure with respect to metafunctions.

In brief, this research is aimed at describing textual meaning breadth of the texts which is realized in the thematic variation. The thematic variation of the data is, then, measured to find the degree of textual meaning breadth variation of the texts. Finally, the findings will be used to interpret the contextual factors that motivated the occurrence of the variation.

a. Variation Degree of Textual Meaning Breadth

The categorization is scaled into seven scales which can be summarized as follow.

1.) Scale "0"

It is the representation of the lowest degree of meaning variation. It occurs when the SE and the TE have the same type and same number of thematic variation or there is

no difference of the thematic variation. An instance of this “0” scale of variations is observable here:

Table 9. Examples Variation Scale “0” in Simple Sentences

SE	<u>They</u>	Lost everything.
TE	<u>Mereka</u>	Kehilangan semuanya.
	<u>Topical Theme</u>	Rheme
	Theme	

In the type of theme both sentence has the topical theme. The subject “they” in English is equivalent with the subject “mereka” in Bahasa Indonesia. The comparison between two sentences is zero variation or the lowest degree of variation.

2.) Scale “1”

It is the representation of the very low degree of meaning variation. It occurs when the SE and the TE have one difference of the thematic variations. An instance of this “1” scale of variations is observable here:

Table 10. Examples Variation Scale “1” in Simple Sentences

SE	<u>Well,</u>	<u>Check</u>	That pocket.
TE		<u>Periksa</u>	Kantong itu.
	<u>Textual (Continuative)</u>	<u>Topical (Process)</u>	Rheme
	Theme		

In the example above SE has a continuative “Well” as the textual Theme which is not found any sort of equal expression in TE. This addition of textual element in the SE might not change the meaning of TE. As TE and SE have one difference in the number of Theme type, they have low degree of variation or variation scale “1”.

3.) Scale “2”

It is the representation of the low degree of meaning variation. It occurs when the SE and the TE have two differences of the thematic variations. An instance of this “2” scale of variations is observable here:

Table 11. Examples Variation Scale “2” in Two Different Types of Element

SE	<u>Wait a second.</u>	<u>did</u>		you say Haddock?
TE	<u>Tunggu</u>		<u>namamu</u>	Haddock?
	<u>modal</u>	<u>fin</u>	<u>Proses</u>	Rheme
	<u>Interpersonal</u>	<u>Topical</u> (subject)		
	Theme			

In the table above both sentences is interrogative. They have the equal interpersonal theme that function as modal adjunct. In SE the theme “wait a second” is translated into “tunggu” in TE. But in the next theme in the SE the theme as Topical theme “Did” but it translated into “namamu” also in SE Did is classified as the Topical theme but it can be classified as fin-interrogative there are missing of the topical theme. So the thematic variation between two sentences is 2.

4.) Scale “3”

It is the representation of the medium degree of meaning variation. It occurs when the SE and the TE have three differences of the thematic variations. An instance of this “3” scale of variations is observable here:

Table 12. Examples Variation Scale “3” in Comparison of marked an unmarked theme.

SE	<u>*American</u>	he was.	Marked
TE	<u>Ia</u>	orang Amerika.	Unmarked
	Theme	Rheme	Theme choice

Both sentences are difference type of theme choice. SE is marked theme is marked theme that is unusual “American he was”. In the TE they have a topical theme “Ia” and the rheme “orang Amerika”. So the comparison is the same as the table above that comparison of both sentences has three variations: one different type of clauses, a lack of topical Theme in TE and a lack of Theme choice in TE.

5.) Scale “4”

It is the representation of the high degree of meaning variation. It occurs when the SE and the TE have four differences of the thematic variations. An instance of this “4” scale of variations is observable here:

Table 13. Examples Variation Scale “4” in Comparison of A Simple Sentence and An Ellipsis/Minor Sentence

SE	<u>It</u>	<u>is wonderful.</u>
TE		Nikmat sekali.
	Topical (Subject)	Rheme
	Theme	

In Table above, both sentences have different type of clause. SE is simple clause and TE is elliptical clause. In SE there is a topical theme the subject “it”. As the topical Theme of SE is the subject of a declarative clause, the topical Theme of SE is

unmarked Theme. Meanwhile, TE has no thematic structure or it has only part of rheme “Nikmat sekali”. Therefore, there are four differences in the comparison of both sentences. They are a different type of clauses, a lack of topical Theme in TE, and no Theme choice in TE. Those four differences create the variation of both sentences in scale “4”.

6.) Scale “5”

It is the representation of the very high degree of meaning variation. It occurs when the SE and the TE have five or more differences of the thematic variations. An instance of this “5” scale of variations is observable here:

Table 14. Examples Variation Scale “5” in Comparison of Simple Sentence and Minor Sentence

SE		<u>There’s</u>	plenty to go around.
TE	<u>Ah</u>		lupakan.
	Continuative	Subjct	
	<u>Textual</u>	<u>Topical</u>	Rheme
	Theme		

In Table above, both sentences have different type of clause. SE is a simple clause which has subject “there’s” as a Topical theme. Meanwhile, TE is minor clause which has no thematic structure but it appears a textual continuative theme “Ah”. Therefore, there are five differences which make the variation of both sentences in scale “5”. They are a different type of clauses; there is no topical theme in TE, and no Theme choice in TE but in TE has the textual continuative theme. Therefore, the comparison of both sentences is in high degree of variation.

7.) Scale “6”

It is the representation of the highest degree of meaning variation. It occurs when there is no realization expression of the one of the SE or the TE. In the variation there is no the data that contains in scale “0”.

2. Analytical Construct

This research is to discuss the translation phenomenon of *the Adventures of Tin Tin: The Secret of the Unicorn* subtitling movie text in the viewpoint of textual meaning breadth variation. The first step is to determine the type of each clause unit whether it is simple, complex, minor, or ellipsis. The next is to analyze the elements of the clause unit to find the occurrence of Themes or thematic variation. After that, it is to comparing the thematic variation between the English movie text and its Bahasa Indonesia subtitling movie text. Afterward, it is to measure the degree of variation using the scales and to determine the higher degree of variation among the texts. Finally, it is to interpret the contextual factors that motivated the occurrence of the variation. To figure out the whole process of this research, the analytical construct diagram of this research can be illustrated as in Figure 4 overleaf.

CHAPTER III

RESEARCH METHOD

A. Research Type

This research used descriptive qualitative research since the data and the analysis are in the form of words and description. It is qualitative as the data are in the form of words. Meanwhile Arikunto (1993: 206) also adds that a descriptive research does not need any hypothesis in its research stages. A descriptive research is commonly used to describe certain phenomena, based on the data collected to get conclusion. In analyzing the data, this approach also employs content analysis method. This method was applied to describe the aspect of textual meaning breadth variation in movie *The Adventures of Tin Tin: The Secret of the Unicorn* movie text and its *Bahasa Indonesia* subtitling movie text.

B. Data and Data Sources

The data in this research were the entire clauses of the English *The Adventures of Tin Tin: The Secret of the Unicorn* movie dialogues and its Bahasa Indonesia subtitles. The English dialogues of *The Adventures of Tin Tin: The Secret of the Unicorn* movie are in the form of utterances. Meanwhile, the Bahasa Indonesia subtitles appear on the bottom of the screen. Arikunto (1993: 162) states, “the data source is the object from which the data are obtained”. The source of the data is an

important part in research organization, the appropriate data will give the researcher a great number of information for the research.

In this research, the source of the data is an English movie entitled *The Adventures of Tin Tin: The Secret of the Unicorn* which was produced by Paramount Pictures and Sony Pictures. Meanwhile, the movie is in the form of DVD which is released on December 21, 2011. The data of Text 1 is taken from the dialogues of *The Adventures of Tin Tin: The Secret of the Unicorn* movie DVD. Also the data of Text 2 is taken from the Bahasa Indonesia subtitle of *The Adventures of Tin Tin: The Secret of the Unicorn* movie DVD.

C. Research Instruments

One of the characteristics of a qualitative research is the researcher as the main instrument (Moleong, 2007: 9). In a qualitative research, the researcher acts as the planner, the data collector, the data analyst and the reporter of the findings (Moleong, 2007: 168). The other instrument is the data sheet which supports the observation of the data. The data are analyzed by using a table to determine the degree of variation of textual meaning breadth which is realized in thematic variation. The degree of variation is scaled from number 0 up to number 6 (0=Lowest; 1=Very Low; 2=Low; 3=Medium; 4=High; 5=Very High; 6=Highest).

D. Data Collection

The data were collected by observing and documenting from the data source. In this research, there were some steps in collecting the data. At first, it was by

watching the movie which is in the format of DVD. Second, it was by transforming the dialogue of the movie into script text. Together with, it was also checked the accuracy of the script text by matching it to the official transcript text. Then, it was by rewriting the Bahasa Indonesia subtitle of the movie into script text. In this process, the English text is the source text which is, later, called Text 1 (T1). One unit of expression in Text 1 is called Source Expression (SE). While, the Bahasa Indonesia text is the target text which is, later, called Text 2 (T2). One unit of expression in Text 2 is called Target Expression (TE). After that, the two transcripts of T1 and T2 were placed into table of analysis in pairs. Those transcripts of T1 and T2 were in the form of clause units (sentences). Afterward, those pairs of sentence were numbered in the order of their appearances. Finally, it was done for the final checking for making sure the suitable pairs of T1 and T2 of the data.

E. Data Analysis

There are some experts who have argued about the processes of data analysis in a qualitative research. Moleong (2007: 149) states that qualitative research employs a naturalistic approach thus the data analysis should be done together with the data collection. Bogdan and Biklen in Moleong (2007: 248) define data analysis as an attempt done by working with data in the processes of organizing, classifying and synthesizing the data. In this research, those processes were elaborated in some steps. These were some steps in analyzing the data in this research after all the data collected. They were as follows.

1. The data were identified into their types of clause. The purpose was to facilitate in determining the elements of the clause units which lead to the next analysis.
2. From the elements of the clause units of the data, it can be found out the Theme(s) and determined of its types. In this step, the practices were begun with finding the topical Theme of the clause then determining the other types of Theme which are preceding the topical Theme.
3. From the topical Themes which have been found, it can be found out the Theme selection of the data whether belong to marked and unmarked.
4. The thematic variation of both data was compared to measure the variation. It was done by classifying the comparison of the thematic variation by scored into seven scales of variation degree ranked form 0 – 6 which each rank represents each degree come from lowest, very low, low, medium, high, very high, and highest. Then, it is continued with determining the higher degree of variation whether it is higher or same degree between of the Source Expression and Target Expression.
5. The total variations of the findings were counted to find the frequency and the percentage of each category.
6. The data findings were analyzed and discussed. The analyses were supported by instances.
7. The data findings and the analyses were interpreted on how the variation of both texts occurs and explained the contextual factors that motivated the occurrence of the variation.
8. Lastly, from the findings and discussions, it can be drawn the general conclusion of the phenomenon.

Those were the steps which show the process of analyzing the textual meaning breadth represented on thematic variation in this research. To do the analysis easily, the data were collected and analyzed in a data analysis sheet with simplifying the terms of analysis in notational convention. The features of the textual, interpersonal, and topical Themes based on the Halliday's model of thematic structure were classified. In the data sheet, the features are abbreviated as follows. Here were the notational convention (Table 15) and the layout of the data analysis sheet (Table 16) applied in this study.

Table 15. Notational Convention

Clause Types	sim : Simple clause
	com : Compound, complex, and compound complex clause
	min/elip : Minor clause / elliptical clause
Textual Theme Elements	cont : Continuative
	str : Structural conjunction
	conj : Conjunction Adjunct
Topical Theme Elements	Part : Participant
	Circ : Circumstance
	Proc : Process
Interpersonal Theme Elements	voc : Vocative
	mod : Modal adjunct
	fin : Finite verbal operator
	WH-intr : WH - Interrogative

Marking of Theme in the Clause		
<u>Text</u>	(underline)	: textual Theme
<i>Text</i>	(italic and underline)	: interpersonal Theme
Text	(bold and underline)	: topical Theme
<i>Text</i>	(bold-italic and underline)	: topical Theme that functions simultaneously as interpersonal Theme
Star	(*)	: marked Theme

Table 16. Data Analysis Sheet Layout

No. Data Analysis		TEXTUAL MEANING BREADTH																		
		THEMATIC STRUCTURE REALIZATION												VARIATION						
		Clause			Textual Theme			Interpersonal Theme				Topical Theme		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest						
Text 1 (above): English Movie Dialogue Sentence	sim	com	mm / enip	com	str	conj	voc	mod	tm	WH-int	part	clitic	proc	0	1	2	3	4	5	6
Text 2 (below): Bahasa Indonesia Movie Subtitle Sentence																				
1	Source Expression (English)																			
	Target Expression (Bahasa Indonesia)																			

F. Trustworthiness of Data

Maleong (2007: 173-175) states four criteria as the basis to obtain trustworthiness. They are credibility, transferability, dependability and

conformability. In addition, Maleong proposes ten techniques in achieving trustworthiness of the data. They are (1) extended participation, (2) perseverance observation, (3) triangulation, (4) discussion, (5) reference sufficiency, (6) analysis of negative case, (7) member's checking, (8) thick description, (9) auditing, and (10) confirm-ability auditing.

Some techniques above were used in this research in order to verify the trustworthiness of the data analysis. The credibility of this research was checked by using triangulation technique, perseverance observation and discussion with colleagues. The triangulation technique was used by involving other researchers who the same research subjected in the field to interpret the data. They verified the data with their analysis of thematic variation. The results are, then, discussed with the researcher. The perseverance observation was applied in the analysis in order to find out the deep interpretation of the research. It was done by checking and revising the data analysis in many times until it was done.

The transferability of the data is built by doing thick description. It was done by discussing, explaining and interpreting the findings in detail way. Meanwhile, the dependability and conformability of the data are done by auditing technique. Finally, the data analysis is also supported by the point of view of the consultants: Asruddin B. Tou, Ph.D. and Yosa A alzhudy, M.Hum.

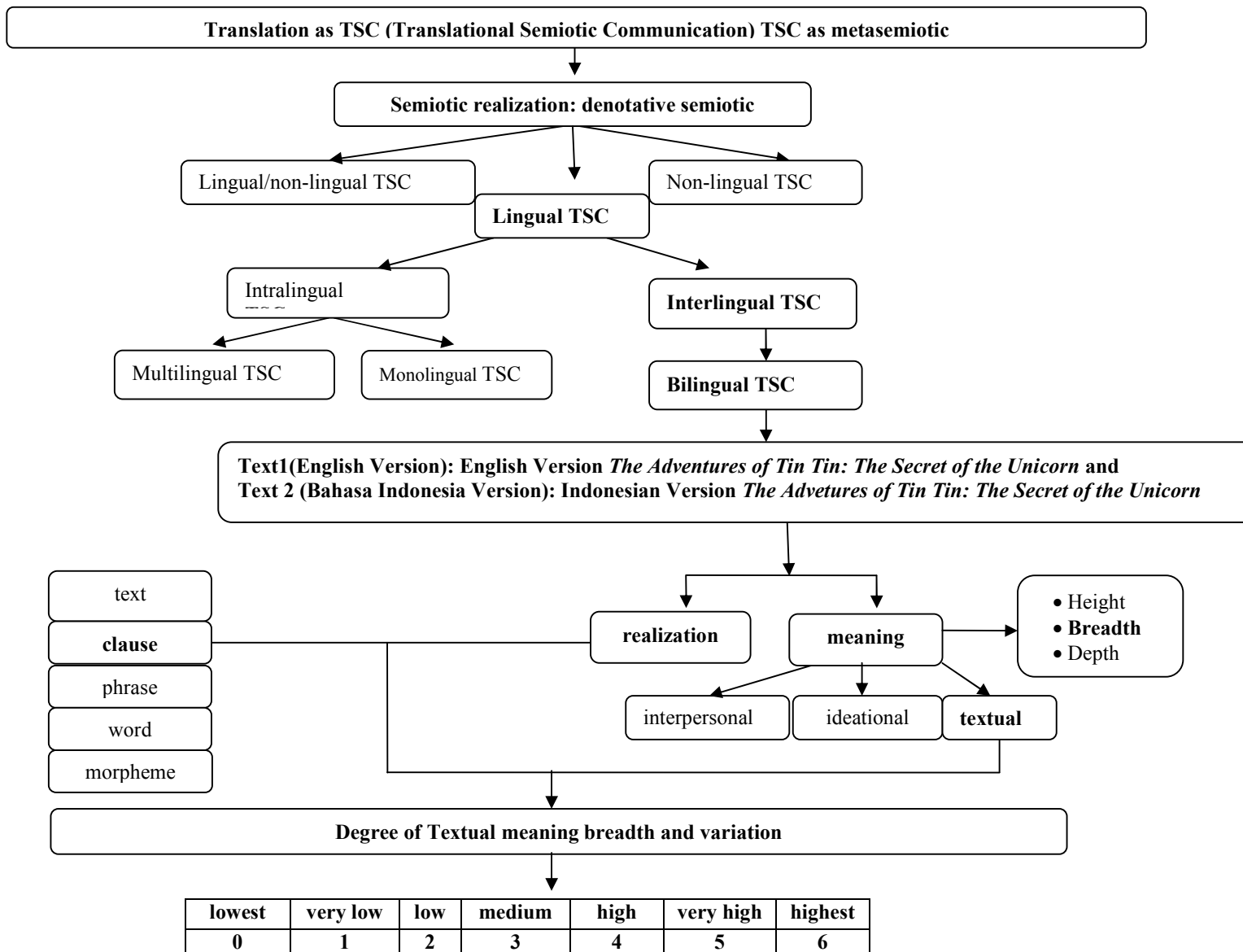


Figure 4: Analytical Construct

CHAPTER IV

FINDINGS, VALUING AND DISCUSSION

This chapter is about the descriptive findings, valuing, and discussion. This section is aimed to describe the textual meaning breadth variation in *The Adventures of Tin Tin: the Secret of the Unicorn* movie text and its *Bahasa Indonesia* subtitling movie text represented in thematic variation and to explain the contextual factors those motivate the occurrence of the textual meaning breadth variation in those two texts. The explanations of each section are as follows.

A. Descriptive Findings and Valuing: The Textual Meaning Breadth Variation

Based on the data analysis, there are 890 units of analysis. Variation degrees of the textual meaning breadth of the data are realized on the thematic variations of Text 1 compared with those of Text 2. The variation degrees are scaled from 0 – 6 which represent the lowest, very low, low, medium, high, very high, and highest degree of variation. The findings of variation degree of the data sheet analysis are presented in Table 17 as follows.

Table 17. Variation Degree of Textual Meaning Breadth

Variation	Σ 0	Σ 1	Σ 2	Σ 3	Σ 4	Σ 5	Σ 6	Σ Total
Frequency	618	134	79	20	20	19	0	890
Percentage	69%	16%	9%	2%	2%	2%	0%	100%

Based on Table 17, the highest frequency of the variation is the lowest degree of variation (scale “0”) which appears more than half of the whole data i.e. 69% or 618 units of analysis. The second place is the very low degree of variation (scale “1”) i.e. 16% or 134 units of analysis. The third place is the medium degree of variation (scale “3”) i.e. 9% or 79 units of analysis. The following positions are the low degree of variation (scale “2”) i.e. 2% or 20 units of analysis, the high degree of variation (scale “4”) i.e. 2% or 20 units of analysis, the highest degree of variation (scale “5”) i.e. 2% or 29 units of analysis. Meanwhile, the lowest frequency of the variation is the very high degree of variation (scale “6”) i.e. 0% or 0 units of analysis. In other words, the order of variation degree occurrences which is ranged from the highest frequency to the lowest frequency is a sequence of scales “0”, “1”, “2”, “3”, “4”, “5” and “6”.

1. Findings of Thematic Variation

Textual meaning breadth variation of the data is realized by the comparison of the thematic variation of the two sentences. Meanwhile, the elements of the thematic variation are categorized by type of clause and type of Theme. The findings of the thematic variation elements of the data are shown as follows.

a. Types of Clause

In the data analysis, the types of clause are divided into three kinds of clause i.e. simple clause, complex clause and minor/elliptical clause. The simple clause

shows that the sentence (the clause unit) contains only one clause which has only one topical Theme. Meanwhile, the complex clause indicates that the sentence (the clause unit) contain more than one clause which has more than one topical Theme. Therefore, the findings of the type of clause are presented as in Table 18 as follows.

Table 18. Types of Clause

No.	Types of Clause	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Simple	783	88%	848	95%
2	Complex	107	12%	29	3%
3	Minor/Elliptical	0	-	13	2%
Total		890	100%	890	100%

From Table 18 above, there are some differences in the numbers of clause between Text 1 and Text 2. The numbers of simple clause of T2 is higher than the T1 and the complex clause in Text 1 are higher than those in Text 2. Meanwhile, in both texts, the highest occurrences are simple clauses (95% of T2 and 88% of T1). The Simple Clause in T2 (848 items) is higher than that in T1 (783 items), then the occurrences of the complex clauses (12% T1 and 3% of T2) The complex clauses in T1 (107 items) is higher than that in T2 (29 items). And the minor clause is in the T2, it is 13 items.

b. Types of Theme

Types of Theme are divided into textual, interpersonal and topical Theme. In any combination of textual, interpersonal and topical Theme, the appearances of the textual and/or the interpersonal Theme can be more than once in a clause. Therefore, utilizing of the textual and/or the interpersonal Theme is optional in a clause. Meanwhile, the findings of the types of Theme occurrence in the data are presented in Table 19 as follows.

Table 19. Theme Types Occurrence

No.	Types of Theme	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Textual	132	9%	96	8%
2	Interpersonal	281	20%	244	19%
3	Topical	1004	71%	926	73%
Total		1417	100%	1266	100%

From Table 19 above, the total number of Theme frequency in Text 1 (1417 Themes) is higher than that in Text 2 (1266 Themes). In both texts, the topical Themes are the highest frequency (71% of T1 and 73% of T2). The topical Theme in Text 1 (1004 items) is higher than that in Text 2 (926 items), followed by the Interpersonal Themes (20% of T1 and 19% of T2) the interpersonal Theme in Text 1 (281 items) is higher than that in Text 2 (244 items), and the Textual Themes (9% of

T1 and 8% of T2). The textual theme in Text 1 (132 items) is higher than that in Text 2 (96 items). Meanwhile, the occurrences of the textual, interpersonal and topical Theme in detail are presented as follows.

1) Textual Theme

Textual Theme has three constituents, i.e. continuative, structural adjunct, and conjunctive adjunct. The findings of the textual Theme constituent's occurrence in the data are presented in Table 20 as follows.

Table 20. Textual Themes Occurrence

No	Textual Themes	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Continuative	53	40%	28	29%
2	Structural Adjunct	69	52%	62	65%
3	Conjunctive Adjunct	10	8%	6	6%
Total		132	100%	96	100%

From Table 20 above, in both texts, the sequence of constituents which appear from the highest to the lowest frequency is the structural adjunct (40% in T1 and 65% in T2), the frequency of the structural adjunct in Text 1 (69 items) is higher than that in Text 2 (62 items), the continuative (40% in T1 and 29% in T2), The frequency of the continuative in Text 1 (53 items) is higher than that in Text 2 (28 items) and the

conjunctive adjunct (8% in T1 and 6% in T2). The frequency of the conjunctive adjunct in Text 1 (10 items) is higher than that in Text 2 (6 items).

2) Interpersonal Theme

Interpersonal Theme has four constituents, i.e. vocative, modal adjunct, finite verbal operator and WH-interrogative. The findings of the interpersonal Theme constituent occurrences in the data are presented in Table 21 as follows.

Table 21. Interpersonal Themes Occurrence

No	Interpersonal Themes	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Vocative	43	15%	42	17%
2	Modal Adjunct	80	29%	85	35%
3	Finite Verbal Operator	36	13%	7	3%
4	WH-Interrogative	122	43%	111	45%
Total		281	100%	245	100%

From Table 21 above, each frequency of the interpersonal Theme constituents of Text 1 is higher than that in Text 2. In Text 1, the sequence of constituents which appears from the highest to the lowest is the WH-interrogative (43% in T1 and 45% in T2), the frequency of the WH-interrogative in Text 1 (122 items) is higher than that in Text 2 (111 items), the Modal Adjunct (35% in T2 and 29% in T1), the

frequency of the Modal Adjunct in Text 2 (85 items) is higher than that in Text 1 (80 items), the Vocative (15% in T2 and 17% in T1), the frequency of the Vocative in Text 1 (43 items) is higher than that in Text 2 (42 items), the Finite Verbal Operator (13% in T1 and 3% in T2), the frequency of the Finite Verbal Operator in Text 1 (36 items) is higher than that in Text 2 (7 items).

3) Topical Theme

Topical Theme has three constituents, i.e. participant (subject), circumstance, and Process. The findings of the topical Theme constituent occurrences in the data are presented in Table 22 as follows.

Table 22. Topical Themes Occurrence

No.	Topical Themes	English Text (T1)		Bahasa Indonesia Text (T2)	
		Frequency	Percentage	Frequency	Percentage
1	Participant	707	70%	638	69%
2	Circumstance	136	14%	99	11%
3	Process	162	16%	188	20%
Total		1005	100%	925	100%

From Table 22 above, in both texts, the sequence of constituents which appears from the highest to the lowest is the Participant (70% in T1 and 69% in T2), the frequency of the Participant in Text 1 (707 items) is higher than that in Text 2 (638 items), the Process (20% in T2 and 16% in T1), the frequency of the Process in

Text 2 (188 items) is higher than that in Text 1 (162 items), and the circumstances (14% in T1 and 11% in T2), the frequency of the circumstances in Text 1 (136 items) is higher than that in Text 2 (99 items).

2. The Discussion of the Thematic Variations

The textual meaning breadth variation analysis of the data is classified into seven scales of variation degree. Each scale represents the level of variation. The explanations of the findings of the seven scales are described as follows.

a. Scale “0” (The Lowest Degree of Variation)

This is the higher frequency of the thematic variation. There are 618 units of analysis or 69% it means that more than half of overall data. The means of “0” is zero variation that the clause unit SE and the TE have same type and same number of thematic variation or there is no difference of the thematic variation. There are the examples of the scale “0” as follow.

1) Simple Sentences

Based on the table 18 below this is the one of the example of simple clause. Simple clause means that the SE and TE have same number and type of thematic variation or it called “zero variation”.

Table 24. Variation Scale “0” in Simple Sentences (*unit of analysis number 50*)

SE	<u>They</u>	Lost everything.
TE	<u>Mereka</u>	Kehilangan semuanya.
	<u>Topical Theme</u>	Rheme
	Theme	

From the example of the table 25 above the sentence is classified as a simple sentence. In the type of theme both sentence has the topical theme. The subject “they” in English is equivalent with the subject “mereka” in Bahasa Indonesia. Then in the theme choice two sentences are classified as Unmarked Theme when the subject functions as topical Theme in declarative clauses. The comparison between two sentences is zero variation or the lowest degree of variation.

The next example is the simple sentences that have the multiple themes. This table.25 bellow is the occurrences of multiple Themes.

Table 25. Variation Scale “0” in Simple Sentences with Multiple Themes

(*unit of analysis number 1*)

SE	<u><i>I have to say.</i></u>	<u>your face</u>	is familiar.
TE	<u><i>Sepertinya.</i></u>	<u>wajahmu</u>	tak asing.
	<u><i>Interpersonal</i></u> (Moda Adjunct)	<u>Topical</u> (Subject)	Rheme
	Theme		

In the table 25 the two sentences are classified as simple sentences but they have the topical theme and interpersonal theme. Both of two sentences are transferred equivalently. The modal Adjunct Interpersonal Theme in English is “I have to say” then this is transferred into Bahasa Indonesia “Sepertinya”, they are equivalently. In the Topical Themes the subject in English “your face” is transferred “wajahmu” in Bahasa Indonesia is also equivalently. So the variation between two sentences is zero variation or the lowest degree of variation.

Zero variation of two sentences above is also the example of the Interpersonal Modal Adjunct theme, and then in the example bellow in the table 26 is the simple sentence that has the multiple themes that has the Interpersonal Vocative theme as follow.

Table 26. Variation Scale “0” in Clauses as Interpersonal Themes

(unit of analysis number 207)

SE	<i><u>Tintin</u></i>	<u>He</u>	is getting away.
TE	<i><u>Tintin</u></i>	<u>Ia</u>	Kabur!
	<i><u>Interpersonal</u></i> (Vocative)	<u>Topical</u> (Subject)	Rheme
	Theme		

In the table 26 above is the example of the multiple themes that classified as the Interpersonal Vocative Themes. In the English the vocative is Tintin then it is

transferred as Tintin in Bahasa Indonesia. The subject “He” in English as the topical theme is transferred into subject “Ia”. So the thematic variation between two sentences is zero variation because it is translated equally or it can be classified as the lowest degree variation.

Beside of the example above the sentence is look like a complex sentence but it is still to be classified as a simple sentence because they just have the one of topical theme. Then the example bellow is the complex sentences that has the variation is scale “0” or zero degree variation.

2) Complex sentences

In the zero variation also found a complex sentence. Here the example of the complex sentences. In the table 27 and 28 bellow there are two topical themes that considered as complex sentences

Table 27 and 28 Variation Scale “0” in Complex Sentences

(unit of analysis number 211, clause 1)

SE	<u>It</u>	is very important.	Clause 1
TE	<u>Itu</u>	sangat penting.	
	<u>Topical</u> (Subject)	Rheme	
	Theme		

(unit of analysis number 211, clause 2)

SE	<u>I</u>	have to get it back.	Clause 2
TE	<u>Aku</u>	harus mendapatkannya kembali.	
	<u>Topical</u> (Subject)	Rheme	
	Theme		

In the table 27 and 28 is a single sentence but they are two clauses. The sentence is the zero degree variation. The subject “It” as the topical theme is translated equivalently “Itu” in Bahasa Indonesia. Beside the two clauses above is unmarked theme because they function as the subject in declarative clauses. As the complex sentence in SE is transferred into complex sentence in TE and the same thematic variation of the two sentences, the comparison of SE and TE has zero degree of variation (variation scale “0”).

b. Scale “1” (The Very Low Degree of Variation)

In the very low degree variation there are 134 units of analysis or 16% of whole entire clause of the data. The scale “1” means when the SE and the TE have one difference of the thematic variations. That one difference might happen in the different type and in the different number of element. Here is the example of the very low degree variation.

Table 29. Variation Scale “1” in One Different Number of Element

(unit of analysis number 4)

SE	<u>Are</u>	<u>You</u>	a reporter ?
TE		<u>Apa</u>	kau seorang reporter?
	<u>Interpersonal</u> (Finite)	Topical	Rheme
	Theme		

The example of table 29 is an interrogative sentence. Both sentences are interrogative sentences. The interrogative sentence is the function of asking someone that the speaker wants to ask something. Specifically they are polarity interrogative or yes/no question clauses. The expression that contain of the interrogative expression from the example above in SE is “are”. It is an Interpersonal Finite theme. But the TE it transferred to be “apa”. The differences above are in the SE the topical theme is “you” whether in TE the topical theme is “apa”. Therefore, it can be said that they have one variation or very low degree of variation.

Variation of the “1” scale also can be found in the unit analysis 221 as the table 30 below. As the example of the textual element that it erased from the SE. it can be said variation “1” or very low degree variation.

Table 30. Variation Scale “1” in One Different Number of Element

(unit of analysis number 221)

SE	<u>Well,</u>	<u>Check</u>	That pocket.
TE		<u>Periksa</u>	Kantong itu.
	<u>Textual (Continuative)</u>	<u>Topical (Process)</u>	Rheme
	Theme		

In the example above SE has a continuative “Well” as the textual Theme which is not found any sort of equal expression in TE. This addition of textual element in the SE might not change the meaning of TE. However, the addition of continuative element makes SE more natural to be read by the audiences of SE because it functions as filler in a conversation which bridges an utterance with the previous utterance. As TE and SE have one difference in the number of Theme type, they have low degree of variation or variation scale “1”.

c. Scale “2” (the Low Degree Variation)

In the low degree variation there is found 79 unit analyses or 9% of the whole entire data. It means that the SE and the TE have two differences of the thematic variations. Those differences might be occur in two different numbers of element, in one different type of element which make two differences of thematic variation, or in one different number of element and one different type of element. The example below is identified as the low degree variation or scale “2”.

Table 31. Variation Scale “2” in Two Different Types of Element

(unit of analysis number 308)

SE	<u>Wait a second.</u>	<u>did</u>		you say Haddock?
TE	<u>Tunggu</u>		<u>namamu</u>	Haddock?
	<u>modal</u>	<u>fin</u>	<u>Proses</u>	Rheme
	<u>Interpersonal</u>	<u>Topical</u> (subject)		
	Theme			

In the table 31 above both sentences is interrogative. They have the equal interpersonal theme that function as modal adjunct. In SE the theme “wait a second” is translated into “tunggu” in TE. But in the next theme in the SE the theme as Topical theme “Did” but it translated into “namamu” also in SE Did is classified as the Topical theme but it can be classified as fin-interrogative there are missing of the topical theme. So the thematic variation between two sentences is 2.

d. Scale “3” (the medium degree of variation)

In the medium degree variation there is found 20 unit analyses or 2% of the whole entire of the data. It means the clause units of SE and TE have three differences of thematic variation. Three different degrees of variation is frequently found in the comparison of a simple clause and a minor clause. Here the example of the medium degree of variation or scale “3”.

In the next example bellow the sentences that classified as the marked and unmarked theme. Unmarked theme that it is the most expected common and unmark

able case. Meanwhile, marked means that is unusual and should be notices because of the way it stands out. The example is in the table 32 bellow.

Table. 32 Variation Scale “3” in Comparison of marked an unmarked theme.

(unit of analysis number 44)

SE	<u>*American</u>	he was.	Marked
TE	<u>Ia</u>	orang Amerika.	Unmarked
	Theme	Rheme	Theme choice

Both sentences are difference type of theme choice. SE is marked theme is marked theme that is unusual “American he was” also they have no rheme. In the TE they have a topical theme “Ia” and the rheme “orang America”. So the comparison is the same as the table 32 that comparison of both sentences has three variations: one different type of clauses, a lack of topical Theme in TE and a lack of Theme choice in TE.

e. Scale “4” (the high degree of variation)

In the high degree of variation there is found 20 unit analyses or 2% of the whole entire of the data. It means that the clause units of SE and TE have four differences of thematic variation. Here is the example of variation scale “4” in the data as follows.

Table 33. Variation Scale “4” in Comparison of A Simple Sentence and An Ellipsis/Minor Sentence

(unit of analysis number 161)

SE	<u>It</u>	<u>is wonderful.</u>
TE		Nikmat sekali.
	Topical (Subject)	Rheme
	Theme	

In Table 33 above, both sentences have different type of clause. SE is simple clause and TE is elliptical clause. In SE there is a topical theme the subject “it”. As the topical Theme of SE is the subject of a declarative clause, the topical Theme of SE is unmarked Theme. Meanwhile, TE has no thematic structure or it has only part of rheme “Nikmat sekali”. Therefore, there are four differences in the comparison of both sentences. They are a different type of clauses, a lack of topical Theme in TE, and no Theme choice in TE. Those four differences create the variation of both sentences in scale “4”.

f. Scale “5” (the very high degree of variation)

In the very high degree of variation there is found 19 unit analyses or 2% of the whole entire of the data. It means the clause units of SE and TE have five differences (or more) of thematic variation. The example of five degrees of variation in the data is presented as follows.

Table 34. Variation Scale “5” in Comparison of Simple Sentence and Minor Sentence

(unit of analysis number 885)

SE		<u>There's</u>	plenty to go around.
TE	<u>Ah,</u>		lupakan.
	Continuative	Subjct	
	<u>Textual</u>	<u>Topical</u>	Rheme
	Theme		

In Table 34 above, both sentences have different type of clause. SE is a simple clause which has subject “there’s” as a Topical theme. Meanwhile, TE is minor clause which has no thematic structure but it appears a textual continuative theme “Ah”. Therefore, there are five differences which make the variation of both sentences in scale “5”. They are a different type of clauses; there is no topical theme in TE, and no Theme choice in TE but in TE has the textual continuative theme. Therefore, the comparison of both sentences is in high degree of variation.

3. The Global Overall Variation

The global overall variation is the average of the variation degree at a whole. The average is measured with Mean formula. To calculate the Mean formula, it is used interval (i) of every scale of the variation category. The interval is used as a tool to facilitate the measurement. From the interval, it can be gotten the middle point (mi) of every interval. Every middle point of the interval is, then, multiplied with its particular frequency (fi) of the scale. The total amount of those calculations is, then, divided by the total frequency. The result of the calculation is, then, checked out with

the interval of the category. Then, it is found in what category the Mean of the variation belongs to. The Mean formula and its measurement are shown as follows.

$$\text{Mean} = \frac{\sum (mi.fi)}{\sum f}$$

The explanation:

<i>mi</i> : middle point	$\sum(mi.fi)$: total of (middle point multiplied with particular frequency)
<i>fi</i> : frequency of the particular scale	$\sum f$: total frequency

Table 35. The Calculation of Average Variation

scale degree	interval (i)	middle point of interval (mi)	frequency (fi)	mean (mi.fi)
0	0-5	2.5	618	1545
1	5-10	7.5	134	1005
2	10-15	12.5	79	987
3	15-20	17.5	20	350
4	20-25	22.5	20	450
5	25-30	27.5	19	522
6	30-35	32.5	0	-
Total (\sum)			890 $\sum f$	4859 $\sum (mi.fi)$

From Table 35, it is found that the total frequency is 890. Meanwhile, the total of multiplying of middle point with frequency is 4859 Using the formula, Mean calculation is:

$$\text{Mean} = \frac{\sum (mi.fi)}{\sum f} = \frac{4859}{890} = 5,4$$

From the calculation above, it is found that the Mean is 5,4. Then, this result is checked out with the interval of the category as shown in Table 36 as follows.

Table 36. Interval of the Category

Category	Lowest (0)	Very Low (1)	Low (2)	Medium (3)	High (4)	Very High (5)	Highest (6)
Interval	0-5	5-10	15-20	15-20	20-25	25-30	30-35
Mean		5,4					

Table 36 above shows that the Mean (5,4) belongs to the interval 5-10. It means that the average of the global overall variation belongs to category “very low”. In other words, the global overall variation lies in the scale “1” or “very low degree of variation”.

B. Explanatory Findings and Discussion: The Contextual Motivating Factors

Contextual motivating factors are factors that motivate the occurrence of the variation. In this research, the factors that motivate the occurrence of the variation of the data can be divided into two i.e. intrinsic and extrinsic motivating factors. The intrinsic motivating factor is the intra-textual context. Meanwhile, the extrinsic motivating factors are the external factors that motivating the occurrence of the variation in Text 1 and Text 2. In this research, the extrinsic motivating factors are the inter-textual context and the situational context.

1. Intra-textual Context

Intra-textual context are the internal factors that motivate the existence of variations in the source text and the target text. It is about the factors of language found inside the text itself. The intra-textual context motivating factors that motivate the variation of the data are presented as follows.

a. Both texts contain many simple clauses

More than half of clause types which are found in the data analysis are simple clauses. From the data findings above, there are 783 units or 88% of simple clauses in Text 1 and 848 units or 95% of simple clauses in Text 2. Here are the examples of simple clause which found in the data sheet as follows.

Table 37. Examples of Simple Clause from the Data Sheet

Number of analysis	Text 1	Text 2
5	<u>I</u> 'm a journalist.	<u>Aku</u> wartawan.
8	<u>What</u> do you think, Snowy?	<u>Bagaimana</u> menurutmu, Snowy?
50	<u>They</u> lost everything.	<u>Mereka</u> kehilangan semuanya.
113	<u>This</u> isn't my ship.	<u>Ini</u> bukan kapalku.

In Table 37 above, there is only one thematic structure found in each simple sentence. The words which are marked by bold and underline illustrate the topical Themes of the clauses. In the examples above, each simple sentence in Text 1 is translated into simple sentence in Text 2 with equal thematic structure. Many thematic structure equivalences of both texts means that there are many zero variations found in the data.

b. Almost all expressions of the texts are in dialogue form

The evidence that many simple clauses or sentences found in the data shows that the type of the expression of both texts are in the form of daily conversation dialogues. This is the animated movie that tells about adventure. This target audience is all ages. So the conversation and the utterances of this movie text are easy to be understood.

Others characteristic of the conversation texts (dialogue forms) are by using of continuatives (textual element) and vocatives (interpersonal element) in the texts.

Continuative functions as filler and/or expression of speaker's emotion in a dialogue. The evidences of continuatives which are found in the data are presented in Table 38 below.

Table 38. Examples of Continuatives Used in Simple Clauses

Number of Analysis		Continuative as Textual Theme	Topical Theme + Rheme
354	SE	<u>Yes,</u>	<u>it</u> is a problem.
	TE	<u>Ya,</u>	<u>itu</u> masalahnya.

Meanwhile, vocative functions to address the other participant in a two way communication. It is used to make intimacy between speaker and hearer. The examples of vocatives which are used in the data are presented in Table 39 below.

Table 39. Examples of Vocatives Used in Simple Clauses

Number of analysis		Vocative as Interpersonal Theme	Topical Theme + Rheme
13	SE	<u>Snowy.</u>	<u>Look at</u> This.
	TE	<u>Snowy.</u>	<u>Lihat</u> itu.

c. Almost both expressions appear simultaneously

The Bahasa Indonesia subtitles are shown in the screen at the same time with

the English utterances simultaneously. Meanwhile, as it has been mentioned above, there are many of simple clauses in Text 1 which have thematic structure. As for those, the translation text of those simple clauses might have equal thematic structure as limited space and time is minimal rather than if translating complex clauses. Therefore, the most prominent variation of the data is the lowest degree of variation and the global overall variation of the data is close to very low degree of variation.

2. Inter-textual Context

Inter-textual context is the external factors that motivate the existence of variation the text. In this research, Text 1 is the inter-textual context of Text 2 as Text 1 motivates the behavior of Text 2. Text 2 is adapted from Text 1. Text 1 which is an English text is translated into Bahasa Indonesia in Text 2.

3. Situational Context

There are field, tenor and mode. Field is what is being talked inside the text. Tenor is about the participants who are involved in the communication in the text. Meanwhile, mode is about the role of language which is playing in the text. The explanations of situational contexts of Text 1 and Text 2 are as follows.

a. Situational Context of Text 1

1) Field

The field of Text 1 is about the story of the movie in *The Adventures of Tintin: the Secret of the Unicorn*. The story is about Tintin, a young Belgian reporter along with her faithful white dog, Snowy, accidentally bought a mini model of the

ship 'Unicorn'. Without ever know the secret treasure that brought the ship 'Unicorn'. The background of the story of *'The Adventures of Tintin: The Secret of the Unicorn'* start of the 17th century while captain 'Unicorn', Sir Francis Haddock, carrying treasures that are priceless. But unfortunately in the middle of the sea, 'Unicorn' hijacked Red Rackham. In order to protect these treasures, Sir Francis Haddock was forced to blow up and sink the ship. Next Sir Francis Haddock made 3 mini model of the ship 'Unicorn' in which each vessel that stores a small piece of parchment containing the secrets to finding the treasure. This movie tells the audiences about a brave young boy and an adventurous.

2) Tenor

The people who involved in this movie are the actors and the movie script writers. The movie script writers are Steven Moffat, Edgar Wright, and Joe Cornish. The actors/actresses in the movie are all animated characters. And each character has the person who fills the voice in the dialogues. The characters and the voice casts are Tintin (voice by Jamie Bell), Captain Haddock and Sir Francis Haddock (voice by Andy Serkis), Ivan Ivanovitch Sakharine and Red Rackham (voice by Daniel Craig), Thomson and Thompson (voice by Nick Frost and Simon Pegg), Nestor (voice by Enn Reitel), Omar Ben Salaad (voice Gad Elmaleh), and Allan (voice by Daniel Mays). Meanwhile, the target audiences of Text 1 are the teen and adult who use English in daily conversation.

3) Mode

The scope of mode in the text includes role of language, type of interaction, medium, channel and rhetorical trust. The role of language is ancillary as it helps the activity of the text i.e. the visual of the movie scene. The interaction in the text uses informal English dialogue as the text is in the form of conversation. Therefore, the type of interaction in Text 1 is dialogic. The medium is spoken which is uttered by the characters of the movie based on the movie script. Meanwhile, the text is received in the phonic channel. The rhetorical thrust of the text is to entertain the audience.

b. Situational Context of Text 2

1) Field

The field of Text 2 is same with Text 1. It is also about the adventure of Tintin, snowy and Captain Haddock in Bagghar. It is about on how they get three pieces of parchment containing the secrets to finding the treasure.

2) Tenor

In Text 2, the persons who involves in the movie are also the translator / subtitler and Indonesian audiences. However, there are no translator name and subtitler name mentioned neither in the cover nor inside the DVD. The Indonesian audiences, commonly, do not master English well. Therefore, the Bahasa Indonesia subtitling text of the movie should be helpful for Indonesian audiences to understand the conversations or dialogues in the movie.

3) Mode

Similar to the role of language of Text 1, that of Text 2 is ancillary as it is used to accompany the visual appearance of the movie. The interaction in the text uses informal Bahasa Indonesia dialogue because Text 2 is the translation of Text 1 which is in conversation dialogue. Although Text 2 is in the form of written (subtitling text), the medium of the text is spoken because the type of interaction is dialogic. Meanwhile, the text is received in the graphic channel as it is in the form of subtitling text. The rhetorical thrust of Text 2 is also to entertain the audience.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

According to the findings, there are some conclusions that can be drawn. The process of the translation variations occur in *The Adventures of Tin Tin: the Secret of the Unicorn* movie text and its *Bahasa Indonesia* subtitling movie text. Further, researcher uses term of textual meaning breadth variation to measure the differences between *The Adventures of Tin Tin: the Secret of the Unicorn* movie texts into its *Bahasa Indonesia* subtitling movie text. It can be seen from the descriptions below.

1. The Meaning Variation of the Textual Meaning Breadth

The findings show that the most prominent category of textual meaning breadth variation is the highest frequency of the variation is the lowest degree of variation (scale “0”) which appears more than half of the whole data i.e. 69% or 618 units of analysis. The second place is the very low degree of variation (scale “1”) i.e. 16% or 134 units of analysis. The third place is the medium degree of variation (scale “3”) i.e. 9% or 79 units of analysis. The following positions are the low degree of variation (scale “2”) i.e. 2% or 20 units of analysis, the high degree of variation (scale “4”) i.e. 2% or 20 units of analysis, the highest degree of variation (scale “5”) i.e. 2% or 19 units of analysis. Meanwhile, the lowest frequency of the variation is the very high degree of variation (scale “6”) i.e. 0% or 0 units of analysis. In other words, the

order of variation degree occurrences which is ranged from the highest frequency to the lowest frequency is a sequence of scales “0”, “1”, “2”, “3”, “4”, “5” and “6”.

Based on the occurrence of the global overall variation, the variation degree of textual meaning breadth of both texts is very low. It is supported by the finding of the most prominent category of the textual meaning breadth variation which is in the lowest degree of variation with frequency 69%. This variation means that more than half of overall expressions in T1 and Text 2 have similar thematic variations. In brief, the thematic variations in T1 are mostly realized in T2. It can be concluded that the translation activity do not change the characteristic of the source text, that is a narration text.

2. The Contextual Motivating Factors

The occurrence of textual meaning breadth variation of both texts is motivated by the contextual motivating factors. The contextual factors that motivate the variation are divided into two factors:

- a. The intrinsic factor is the intra-textual contexts i.e. both texts express many simple clauses, almost all expressions of both texts are in dialogue form, and almost all expressions of both texts appear simultaneously.
- b. The extrinsic factors are the inter-textual context and the situational context of both texts. T1 is the inter-textual context of T2 but T2 is not the inter-textual context of T1. Meanwhile, the situational contexts of both texts are fields, tenors, and modes.

The fields of T1 and T2 are same i.e. the story of the movie *The Adventures of Tin Tin: the Secret of the Unicorn*. The tenors of Text 1 are Steven Moffat, Edgar Wright, and Joe Cornish as the writers of the story. The tenors of T2 are the movie subtitler/translator and the Indonesian audiences. Except the channels, the modes of T1 and T2 have same scopes i.e. the roles of language are constitutive, the types of interaction are dialogic. Meanwhile, the channel of T1 is phonic and the channel of T2 is graphic.

B. Suggestions

1. To Other Researchers

To other researchers, it is suggested that they should conduct a research of the textual meaning breadth variation which is represented in the thematic variation of the texts. Meanwhile, they can analyze the degree of meaning in terms of the meaning depth and of the meaning height. However, it is possible to other researchers to concern their research on other kinds of meaning i.e. ideational and experiential meaning.

2. To Translators

To translators, it is suggested that they should be careful in transferring the message from the source text into the target text. Knowing the thematic structures of the source text is important in order to transfer equal thematic structures into the target text. Especially in the movie subtitling, it is important to be careful to put subtitles of the movie in appropriate duration with the dialogues.

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APPENDICES

DATA ANALYSIS SHEET

DATA ANALYSIS SHEET

No. Data Analysis		TEXTUAL MEANING BREADTH																				
		THEMATIC STUCTURE REALIZATION												VARIATION								
		Clause			Textual Theme			Interpersonal Theme				Topical Theme		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest								
Text 1 (above): English Dialogue Clause Unit	sim	com	min/elip	cont	str	conj	voc	mod	fin	WH-intr	Part	Circ	Proc	0	1	2	3	4	5	6		
Text 2 (below): Bahasa Indonesia Subtitle Clause Unit																						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24	
1	<i>I have to say</i> , your face is familiar.	✓							✓			✓			✓							
	<i>Sepertinya</i> , wajahmu tak asing.	✓							✓			✓										
2	<i>Have I</i> drawn you before?	✓								✓		✓				✓						
	Pernah aku melukismu sebelumnya?	✓										✓										
3	<i>Of course</i> , I 've seen you in the English newspapers.	✓							✓			✓			✓							
	<i>Tentu saja</i> , aku pernah melihatmu di surat kabar Inggris.	✓							✓			✓										
4	<i>Are you</i> a reporter?	✓								✓		✓				✓						
	<i>Apa</i> kau seorang reporter?	✓								✓			✓									
5	I 'm a journalist.	✓										✓			✓							
	Aku wartawan.	✓										✓										
6	<i>I believe</i> I 've captured something of your likeness.	✓							✓			✓				✓						
	Aku yakin sudah melukisnya dengan sangat mirip.	✓										✓										
7	<i>What</i> do you think, Snowy?	✓									✓		✓		✓							
	<i>Bagaimana</i> menurutmu, Snowy?	✓									✓		✓									
8	*There you are, sir.	✓										✓						✓				
	Ini upahnya, Pak.	✓										✓										

bold: topical, **common**: textual, **italic** : interpersonal, **italic bold** : interpersonal-topical, star (*): marked Theme

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
9	Now, <i>where</i> 's he run off to?	✓							✓		✓		✓			✓					
	<i>Kemana</i> ia pergi?	✓									✓		✓								
10	<i>Where</i> have you been?	✓									✓		✓			✓					
	<i>Darimana</i> saja?	✓									✓		✓								
11	<i>Chasing</i> cats again?	✓												✓	✓						
	<i>Mengejar</i> kucing lagi?	✓												✓							
12	<i>Snowy</i> . <i>Look</i> at This.	✓						✓						✓	✓						
	<i>Snowy</i> . <i>Lihat</i> itu.	✓						✓						✓							
13	<i>Isn't</i> she a beauty?	✓								✓			✓		✓						
	<i>Bukankah</i> ini indah?	✓								✓			✓								
14	<i>That's</i> a very unique specimen, that is.	✓										✓			✓						
	<i>Ini</i> replika yang sangat unik.	✓										✓									
15	<i>It's</i> very old, that is.	✓										✓					✓				
	<i>Ini</i> kapal lama.	✓										✓									
17	17th, <i>I</i> would think.	✓										✓				✓					
	Abad ke-17, <i>kurasa</i> .	✓										✓									
18	<i>that's what</i> <i>I</i> said, Charles the Second.	✓							✓			✓			✓						
	<i>Itu yang</i> <i>kukatakan</i> , Charles II.	✓							✓			✓									
19	<i>As fine a ship</i> as ever sailed the seven seas.	✓										✓					✓				
	<i>Kapal terhebat</i> yang pernah berlayar di 7 samudera.	✓										✓									
20	<i>You</i> won't find another one of these, mate.	✓										✓				✓					
	<i>Kau</i> takkan dapatkan replika kapal ini ditempat lain.	✓										✓									
21	<i>And it's</i> only two quid.	✓					✓					✓					✓				
	<i>Harganya</i> dua quid.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
22	I will give you a pound.	✓										✓				✓					
	Kuberi kau satu pound	✓										✓									
23	Gently does it.	✓												✓		✓					
	Hati-hati memegangnya.	✓												✓							
24	* There you go , careful!	✓												✓		✓					
	Ini ambilah, hati-hati!	✓										✓									
25	How much for the boat?	✓									✓		✓			✓					
	Berapa harga kapal itu?	✓									✓		✓								
26	I 'm sorry, I just sold it to this young gent.		✓									✓			✓						
	<i>Maaf</i> , aku baru menjualnya untuk pemuda ini.	✓							✓			✓									
27	Tell me what you paid and I'll give you double.		✓			✓						✓		✓	✓						
	Katakan berapa kau membayarnya dan kubayar 2 kali lipat.	✓	✓			✓						✓		✓							
28	<i>Thanks</i> , but it's not for sale.	✓				✓			✓			✓			✓						
	<i>Terima kasih</i> , tapi ini tak dijual	✓				✓			✓			✓									
29	Look, kid , I'm trying to help you out		✓					✓				✓		✓	✓						
	Dengar, Nak , aku mencoba membantumu.		✓					✓				✓		✓							
30	I don't think you realize this, but you're about to walk into a whole mess of danger.		✓			✓						✓				✓					
	Kurasa kau tak menyadarinya, tapi kau akan...memasuki bahaya besar.		✓			✓						✓									
31	What kind of danger?	✓									✓		✓			✓					
	Bahaya semacam apa?	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
32	<u>I'm warning you.</u>	✓										✓					✓				
	<u>Aku</u> peringatan.	✓										✓									
33	<u>Get rid of</u> the boat and <u>get out</u> while you still can.		✓			✓								✓		✓					
	<u>Buang</u> kapal itu dan <u>pergilah</u> selagi bisa.		✓			✓								✓							
34	<u>These people</u> do not play nice.	✓										✓			✓						
	<u>Mereka</u> bukan orang baik	✓										✓									
35	<u>It's</u> just wonderful.	✓										✓							✓		
	Sungguh menakjubkan.			✓																	
36	<u>Don't bother</u> wrapping it, <u>I'll</u> take it as is.		✓									✓		✓		✓					
	<u>Tak perlu</u> membungkusnya, <u>ku</u> ambil saja.		✓									✓		✓							
37	<u>Does</u> anybody object if <u>I</u> pay by cheque?		✓			✓				✓		✓	✓			✓					
	<u>Keberatan</u> jika <u>kubayar</u> pakai cek?		✓			✓						✓		✓							
38	If <u>you</u> want to buy, <u>you</u> will have to talk with the kid.		✓			✓						✓					✓				
	Jika mau beli, <u>bicaralah</u> dengan anak itu.	✓												✓							
39	well... <u>let the kid</u> name his price	✓			✓				✓			✓			✓						
	Baiklah ... <u>...biarkan anak ini</u> menentukan harganya.	✓			✓				✓			✓									
40	<u>Name</u> his price?	✓												✓		✓					
	<u>Menentukan</u> harganya?	✓												✓							
41	<u>Ten years</u> I've been flogging bric-a-brac and <u>I</u> miss 'name your price' by one bleedin' minute!		✓			✓						✓				✓					
	<u>10 tahun</u> ku jualan disini dan setelah semenit <u>ku</u> jual, kau suruh tentukan harganya.		✓			✓						✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
43	I'm sorry, but I've Already explained to the other gentleman		✓			✓						✓				✓					
	<i>Maaf</i> , tapi aku sudah jelaskan pada pria tadi...	✓				✓			✓			✓									
44	*American he was.	✓										✓						✓			
	Ia orang Amerika.	✓										✓									
45	All hair oil and no socks.		✓			✓								✓		✓					
	Rambutnya klimis dan tanpa kaus kaki.		✓			✓								✓		✓					
46	It is not for sale.	✓										✓			✓						
	Ini tak dijual.	✓										✓									
47	<i>Then</i> let me appeal to your better nature.	✓							✓					✓						✓	
	<i>Avolah</i> , kujelaskan dulu.	✓							✓			✓									
48	I've recently acquired a Marlinspike Hall and this ship , as you know, Was once part of the estate...Of the late sea captain.		✓			✓						✓				✓					
	Aku baru saja memiliki Puri Marlinspike dan kapal ini , seperti kau tahu, adalah peninggalan dari Kapten laut terkenal.		✓			✓						✓				✓					
49	The family fell upon hard-times.	✓										✓					✓				
	Keluarganya jatuh miskin.	✓										✓									
50	They lost everything.	✓										✓			✓						
	Mereka kehilangan semuanya.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
51	They have been living in a cloud of bad luck ever since	✓										✓					✓				
	Nasib buruk menimpa mereka sejak...	✓												✓							
52	We are talking generations of drinking and irrational behavior of.	✓										✓					✓				
	Kita membicarakan generasi penerus yang	✓										✓									
53	I 'm sorry, but as I told you before		✓				✓					✓			✓						
	<i>Maaf</i> , tapi seperti yang kukatakan sebelumnya.	✓					✓			✓		✓									
54	it is not for sale.	✓										✓			✓						
	kapal ini tidak dijual.	✓										✓									
55	<i>That young man</i> , What 's his name?	✓							✓			✓		✓	✓						
	<i>Pemuda itu</i> , siapa namanya?	✓							✓			✓		✓							
56	Everybody knows him.	✓										✓			✓						
	Semua orang mengenalnya.	✓										✓									
57	That's Tintin.	✓										✓			✓						
	Namanya Tintin.	✓										✓									
58	What is it in this ship?	✓										✓		✓		✓					
	Ada apa dengan kapal ini?	✓										✓	✓								
59	Why it has attracted so much attention?	✓										✓		✓					✓		
	Kenapa semua orang begitu tertarik?	✓										✓		✓							
60	What secrets do you hold?	✓										✓		✓		✓					
	Rahasia apa yang kau simpan?	✓													✓						
61	Where is the magnifying glass?	✓										✓		✓		✓					
	Dimana kaca pembesarnya?	✓										✓		✓							
62	Could have sworn it was... No.	✓												✓			✓				
	Aku yakin tadinya ada...Tidak.	✓										✓									
63	Reporter TinTin unmasks Tribe of Gangsters	✓										✓			✓						
	Wartawan Tintin menyingkap keberadaan Sekelompok Gangster	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
64	Reporter Uncover Crime Ring	✓										✓			✓						
	Wartawan Mengungkap lingkaran Kejahatan	✓										✓									
65	TinTin Retrives National Artifact.	✓										✓			✓						
	Tintin Mengembalikan Artefak Nasional.	✓										✓									
66	Where could it possibly be?	✓									✓		✓				✓				
	Dimana mungkin ia berada?	✓									✓		✓								
67	<i>Snowy</i> , you have not seen the.	✓						✓				✓			✓						
	<i>Snowy</i> , kau tak melihat...	✓						✓				✓									
68	Where is it?	✓									✓		✓		✓						
	Dimana ?	✓									✓		✓								
69	Look , what you did!	✓											✓	✓	✓						
	Lihat , yang telah kau lakukan!	✓											✓	✓							
70	You broke it.	✓										✓				✓					
	Kau membuatnya rusak.	✓										✓									
71	Something Happened on this ship.	✓										✓			✓						
	Ada sesuatu dengan kapal ini.	✓										✓									
72	We're going to one place that could have the answer.	✓										✓				✓					
	Kita akan pergi ke suatu tempat dimana ada jawaban soal ini.	✓							✓			✓									
73	Common Snowy.	✓												✓	✓						
	<i>Ayo</i> , <i>Snowy</i> .	✓												✓							
74	*Here it is .	✓										✓				✓					
	Ini dia.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
75	Sir Francis Haddock of Marlinspike Hall	✓										✓			✓						
	Sir Francis Haddock dari Puri Marlinspike.	✓										✓									
76	The last captain of the ill-fated unicorn.	✓										✓			✓						
	Kapten terakhir dari Kapal Unicorn.											✓									
77	Ship set sail from Barbados in 1676...one of the most ruineest voyages in maritime history.	✓										✓			✓						
	Kapal ini berlayar dari Barbados tahun 1676.....salah satu pelayaran paling buruk dalam sejarah kelautan.	✓										✓									
78	The ship never reached its destination.	✓										✓			✓						
	Kapal itu tak pernah tiba di tujuan.	✓										✓									
79	attacked by Pirates.	✓										✓					✓				
	karena diserang Perompak.	✓										✓									
80	All hands lost except for one survivor.	✓										✓					✓				
	Semua tewas, hanya satu selamat.	✓												✓							
81	When Sir Francis wasrescued to return home he was convinced his name had been cursed.		✓				✓					✓			✓						
	Ketika Sir Francis diselamatkan.... ia yakin bahwa namanya telah dikutuk.		✓				✓					✓			✓						
82	A Unicorns manifest stated they we're carrying a cargo ... of rum and tobacco bound for Europe.	✓										✓			✓						
	Kapal Unicorn memuat kargo...berupa rum dan tembakau ke Eropa.	✓										✓									
83	it was long claimed "the ship was carrying a secret cargo."	✓										✓				✓					
	beredar isu kalau kapal membawa kargo rahasia.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
84	<u>What</u> is The Ship Carrying, Snowy?	✓									✓		✓		✓						
	<u>Apa</u> yang dimuat kapal itu, Snowy?	✓									✓		✓								
85	<u>Historians</u> have tried and failed to discover what happened to that fatal voyage.	✓										✓			✓						
	" <u>Sejarawan</u> telah berusaha mengungkap namun gagal...menemukan apa yang terjadi pada pelayaran itu. "	✓										✓									
86	<u>But, Sir Francis</u> 's last words:	✓				✓						✓			✓						
	Tapi, <u>kata-kata terakhir</u> Sir Francis:	✓				✓								✓							
87	" <u>Only a true Haddock</u> will discoverThe Secret of the Unicorn."	✓										✓			✓						
	" <u>Hanya Haddock sejati</u> yang akan menemukan Rahasia Kapal Unicorn."	✓										✓									
88	<u>Missed</u> something, Snowy.	✓												✓			✓				
	<u>Aku</u> melewatkan sesuatu, Snowy.	✓										✓									
89	<u>I</u> need to have a closer blook at that model.	✓										✓			✓						
	<u>Aku</u> harus melihat lebih dekat replika kapal itu.	✓										✓									
90	<u>Of course, it's</u> gone!	✓							✓			✓			✓						
	Tentu saja, <u>kapalnya</u> hilang!	✓							✓			✓									
91	<u>How</u> can I be so stupid?	✓									✓		✓			✓					
	<u>Kenapa</u> aku begitu bodoh?	✓									✓		✓								
92	<u>How</u> did you do that?	✓									✓		✓			✓					
	<u>Bagaimana</u> kau memasukinya?	✓									✓		✓								
93	<u>A coat</u> of arms	✓												✓				✓			
	Sebuah simbol.			✓																	
94	<u>why</u> does that look familiar?	✓									✓		✓		✓						
	<u>Kenapa</u> sepertinya tak asing?	✓									✓		✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
95	Hang on a minute	✓												✓	✓						
	Tunggu dulu.	✓												✓							
96	It's a Haddock!	✓										✓								✓	
	Itu ikan Haddock!	✓										✓									
97	Hall is the old Haddock estate.	✓										✓								✓	
	Puri ini milik Haddock.	✓										✓									
98	it seems we 've caught our thief.	✓							✓			✓							✓		
	Sepertinya kita menangkap hasil curiannya.	✓							✓			✓									
99	Welcome to Marlinspike Hall.	✓												✓	✓						
	Selamat datang di Puri Marlinspike.	✓												✓							
100	I see you let yourself in.	✓										✓					✓				
	Kulihat kau berusaha masuki tempat ini.	✓										✓									
101	I came to retrieve my property.	✓										✓			✓						
	Aku datang untuk mengambil milikku.	✓										✓									
102	I'm sorry I'm not sure		✓						✓			✓				✓					
	Maaf, aku tak mengerti	✓							✓			✓									
103	Oh <i>I think</i> you do.	✓			✓				✓			✓				✓					
	<i>Kurasa</i> kau mengerti.	✓							✓			✓									
104	This ship was stolen from my apartment less than an hour ago.	✓										✓			✓						
	Kapal ini dicuri dari apartemenku kurang dari sejam lalu.	✓										✓									
105	<i>I'm afraid</i> you are mistaken, Mr. Tintin.	✓							✓			✓			✓						
	<i>Savangnya</i> kau keliru, Tn. Tintin.	✓							✓			✓									
106	There is no mistake.	✓										✓			✓						
	Ini tak keliru.	✓										✓									
107	It belongs to me.	✓										✓			✓						
	Ini milikku?	✓										✓									
108	<i>Are</i> you sure?	✓								✓		✓				✓					
	Kau yakin?	✓										✓									
109	<i>Of course</i> I am sure.	✓							✓			✓								✓	
	Tentu saja.			✓																	

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110	I took it home.	✓										✓			✓						
	Aku membawanya pulang.	✓										✓									
111	I put it on the cabinetnin the living room and then Snowy chased the cat and knocked it over.		✓			✓						✓✓			✓						
	Kutaruh kapal ini diatas meja di ruang tengah.....kemudian Snowy mengejar kucing dan menjatuhkannya.		✓			✓						✓✓									
112	It Fell.	✓										✓			✓						
	Kapalnya jatuh.	✓										✓									
113	This isn't my ship.	✓										✓			✓						
	Ini bukan kapalku.	✓										✓									
114	It looks identical.	✓										✓			✓						
	Bentuknya mirip sekali.	✓										✓									
115	Looks can be deceiving	✓												✓	✓						
	Tampilan bisa menipu.	✓												✓							
116	But I don't understand.	✓				✓						✓			✓						
	Tapi aku tak mengerti.	✓				✓						✓									
117	Why did Sir Francis make two ships exactly alike?	✓									✓		✓			✓					
	Kenapa Sir Francis membuat dua kapal yang persis sama?	✓									✓		✓								
118	And you have one already.	✓				✓						✓			✓						
	Dan kau sudah punya satu.	✓				✓						✓									
119	Why did you want another?	✓									✓		✓				✓				
	Kenapa menginginkan yang lainnya?	✓									✓		✓								
120	What is it about this model that will cause someone to steal it?	✓									✓		✓		✓						
	Ada apa dengan replika kapal ini sehingga ada yang mau mencurinya?	✓										✓									
121	Why are so many questions?	✓									✓		✓		✓						
	Kenapa begitu banyak pertanyaan?	✓									✓		✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
122	It is my job.	✓										✓			✓						
	Ini pekerjaanku.	✓										✓									
123	There could be a story.	✓										✓			✓						
	Ini bisa jadi berita.	✓										✓									
124	That's what I do easy.	✓										✓					✓				
	Itu yang bisa kulakukan.	✓										✓									
125	It's no great mystery.	✓										✓					✓				
	Ini bukan misteri besar.	✓										✓									
126	Sir Francis Haddock was a drunkard and a hopeless reprobate	✓										✓			✓						
	Sir Francis Haddock seorang pemabuk dan mudah putus asa.	✓										✓									
127	He was doomed to fail and he be bequeathed that failure to his sons.		✓			✓						✓					✓				
	Ia dikutuk gagal dan mewariskan kegagalannya pada putranya.	✓										✓									
128	So it is true.	✓				✓						✓			✓						
	Jadi itu benar.	✓				✓		✓				✓									
129	Haddock clan is cursed.	✓										✓			✓						
	Penerus Haddock dikutuk.	✓										✓									
130	What else have you found out?	✓									✓		✓		✓						
	Apalagi yang sudah kau ketahui?	✓									✓		✓								
131	What is there to find?	✓									✓		✓			✓					
	Apalagi yang bisa ditemukan?	✓									✓		✓								
132	That depends <i>what</i> you are looking for.	✓					✓							✓	✓						
	Tergantung pada apa yang kau cari?	✓					✓							✓							
133	I'm looking for answers.	✓										✓			✓						
	Aku mencari jawaban.	✓										✓									

bold: topical, common: textual, *italic*: interpersonal, ***italic bold***: interpersonal-topical, star (*): marked Theme

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
134	You're looking in the wrong place.	✓										✓			✓						
	Kau mencari ditempat yang salah.	✓										✓									
135	It is late.	✓													✓						
	Sudah larut.	✓																			
136	<i>I think</i> you should go home.	✓							✓			✓			✓						
	<i>Sebaiknya</i> kau pulang.	✓							✓			✓									
137	That the mast broke on your model ship, sir.	✓										✓			✓						
	Tiang kapal yang rusak dari replika milikmu, Pak.	✓										✓									
138	I hope you found all the pieces.	✓										✓			✓						
	Ku harap kau temukan kepingannya.	✓										✓									
139	Things are so easily lost.	✓										✓			✓						
	Beberapa hal mudah sekali hilang.	✓										✓									
140	<i>Nestor</i> , where are you?	✓						✓			✓		✓			✓					
	<i>Nestor</i> , * kau dimana?	✓						✓				✓									
141	Some things are easily lost.	✓										✓			✓						
	" Beberapa hal mudah sekali hilang."	✓										✓									
142	What do they Mean?	✓									✓		✓		✓						
	Apa maksudnya?	✓									✓		✓								
143	What was he trying to tell me?	✓									✓		✓		✓						
	Apa yang coba ia sampaikan?	✓									✓		✓								
144	Some things are easily lost.	✓										✓			✓						
	" Beberapa hal mudah sekali hilang."	✓										✓									
145	What is it Snowy?	✓									✓		✓		✓						
	Ada apa , Snowy?	✓									✓		✓								
146	What is this?	✓									✓		✓		✓						
	Apa ini?	✓									✓		✓								
147	This was in the mast.	✓										✓			✓						
	Ini ada didalam tiangnya.	✓										✓									
148	Three brothers joined to three Unicorn in company.	✓										✓			✓						
	Tiga bersaudara menggabungkan ketiga Unicorn.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
149	Sailing in the noonday sun will speak. Berlayar dibawah sinar matahari.	✓										✓							✓		
150	For it's from the light. Dengan bantuan cahaya.	✓										✓						✓			
151	That light will dawn and then shines forth the eagle's cross. Cahaya akan menyingsing dan menyinari salib sang elang.	✓										✓			✓						
152	What are these markings? Simbol apa ini?	✓									✓		✓			✓					
153	But it does explain why they ransack the flat. Tapi ini menjelaskan mengapa mereka mengeledah flat ini.	✓				✓						✓			✓						
154	They were looking for this and they didn't find it. Mereka mencari ini tapi tak menemukannya.	✓	✓			✓						✓				✓					
155	<i>which means</i> ... they will be back. <i>Artinya</i> ... mereka akan kembali.	✓							✓			✓			✓						
156	<i>No</i> , I don't know where he is, Dearie. <i>Tidak</i> , aku tak tahu dimana dia, Tuan.	✓			✓							✓			✓						
157	I think he's gone out. Kurasa ia sudah tidur.	✓										✓			✓						
158	<i>And anyway</i> , it's after dark..and Mr. Tintin is most particular about not admitting visitors after bedtime. Oya. setelah gelap..... Tn. Tintin tipikal orang yang tak menerima tamu setelah waktu tidur.	✓	✓			✓				✓		✓				✓					
159	I have to come back to coco. Aku harus kembali meminum cokelatku.	✓										✓			✓						

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
160	I have got a very good book and a cup of coco.	✓										✓			✓						
	Ada buku bagus dan secangkir coklat.	✓												✓							
161	It is wonderful.	✓										✓							✓		
	Nikmat sekali.			✓																	
162	I can look after this.	✓										✓					✓				
	Aku bisa bicara dengannya.	✓										✓									
163	<i>is</i> that you?	✓								✓			✓		✓						
	Kaukah itu?	✓										✓									
164	<i>What</i> do you want?	✓									✓		✓		✓						
	Apa maumu?	✓									✓		✓								
165	<i>Look</i> , the game is up.	✓							✓			✓			✓						
	<i>Dengar</i> , permainannya dimulai.	✓							✓			✓									
166	He's going to be back.	✓										✓			✓						
	Ia akan kembali.	✓										✓									
167	Now I know you want those boats, <i>but I swear</i> to God... I never thought he will kill anyone over it.		✓		✓	✓			✓			✓				✓					
	Aku tahu kau menginginkan kapal itu, <i>tapi sumpah</i> ...Tak kukira ia akan membunuh siapapun untuk mendapatkannya.		✓			✓			✓			✓									
168	<i>Who</i> you are talking about?	✓									✓		✓		✓						
	<i>Siapa</i> yang kau bicarakan?	✓									✓		✓								
169	I'm trying to tell you, <i>that your life</i> is in danger.		✓			✓						✓			✓						
	Kuberitahu, hidupmu dalam bahaya.		✓									✓			✓						
170	A man has been shot at our doorstep!	✓										✓			✓						
	Ada orang ditembak didepan pintu!	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
171	<i>Can you</i> hear Me?	✓								✓		✓			✓						
	Kau bisa dengar aku	✓										✓									
172	<i>Can</i> you?	✓								✓			✓							✓	
	Bisakah?			✓																	
173	The Victim's name was Barnaby Dawes.	✓										✓			✓						
	Korban itu bernama Barnaby Dawes.	✓										✓									
174	He was one of the top agents at Interpol.	✓										✓			✓						
	Ia adalah agen terbaik di Interpol.	✓										✓									
175	But we haven't got a clue, <i>what he</i> was running off.		✓				✓	✓				✓					✓				
	Tapi kami tak dapat petunjuk, apa yang sedang kami buru.	✓					✓					✓									
176	We're completely clueless.	✓										✓			✓						
	Kami benar-benar kehilangan petunjuk.	✓										✓									
177	Interpol doesn't have any other leads?	✓										✓			✓						
	Interpol tak punya petunjuk lain?	✓										✓									
178	<i>Tintin</i> , we are still filling out the paperwork.	✓						✓				✓			✓						
	<i>Tintin</i> , kami masih mengisi dokumen-dokumennya.	✓						✓				✓									
179	Police work is not all glamour and guns.	✓										✓						✓			
	Pekerjaan polisi bukan cuma pegang senjata.	✓										✓									
180	There's an awful lot of filing.	✓										✓					✓				
	Tetapi mengisi banyak formulir.	✓					✓							✓							
181	<i>Well I</i> might have something for you.	✓			✓							✓			✓						
	<i>Mungkin aku</i> punya sesuatu untukmu.	✓								✓		✓									
182	<i>Before his consciences</i> tore, he was trying to tell me something....and I think he was spelling out a word.		✓							✓		✓				✓					
	<i>Sebelum ia</i> tewas, ia berusaha mengatakan sesuatu padaku.		✓							✓		✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24	
183	It's extraordinary	✓										✓									✓	
	Luar biasa.			✓																		
184	Werthingtons have a half price sale on bowler hats!	✓										✓			✓							
	Werthingtons menjual setengah harga topi bowler!!	✓										✓										
185	It is hardly the time!	✓										✓			✓							
	Ini kejadian langka!	✓										✓										
186	canes are half price too.	✓										✓			✓							
	Tongkatnya juga setengah harga.	✓										✓										
187	Do you take charge of this evidence?	✓									✓		✓		✓							
	Apa kalian akan mengambil barang bukti ini?	✓									✓		✓									
188	The evidence is safe with us.	✓										✓			✓							
	Barang buktinya aman bersama kami.	✓										✓										
189	I'm going down!	✓										✓			✓							
	Aku terjatuh!	✓										✓										
190	I am Already downstairs.	✓										✓			✓							
	Aku sudah dibawah.	✓										✓										
191	You dropped this.	✓										✓			✓							
	Kau menjatuhkan ini.	✓										✓										
192	My mind is on other things.	✓										✓				✓						
	Aku sedang memikirkan hal lain.	✓										✓										
193	Like our light fingered larcenist.	✓										✓				✓						
	Seperti kasus pencopetan.	✓										✓										
194	He has no idea what is coming.	✓										✓			✓							
	Ia tak tahu apa yang terjadi.	✓										✓										
195	Come-on Tintin, take my wallet.	✓												✓	✓							
	Ayo , Tintin. Ambil dompetku.	✓												✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
196	It was childishly simple.	✓										✓				✓					
	Ini sangatlah sederhana.	✓										✓									
197	<i>Mind you</i> , I expect he's miles away by now.	✓							✓			✓			✓						
	<i>Menurutku</i> , ia sudah satu mil jauhnya.	✓							✓			✓									
198	<i>I presume</i> , you are referring to the Pickpocket.	✓							✓			✓			✓						
	<i>Perkiraan</i> ku , kau pasti merujuk pada tukang copet itu.	✓							✓			✓									
199	We were just a few steps behind him.	✓										✓			✓						
	Kita cuma beberapa langkah di belakangnya.	✓										✓									
200	<i>Snowy</i> , what is the problem?	✓						✓			✓		✓				✓				
	<i>Snowy</i> , ada apa ?	✓						✓			✓		✓								
201	What did you see?	✓									✓		✓		✓						
	Apa yang kau lihat?	✓									✓		✓								
202	I don't suppose you fancy a cup of tea.	✓										✓			✓						
	Aku bertaruh dengan secangkir teh.	✓										✓									
203	You are quite mistaken.	✓										✓			✓						
	Kau keliru.	✓										✓									
204	I got you now!	✓										✓			✓						
	Dapat kau sekarang!	✓										✓									
205	I got you!	✓										✓			✓						
	Dapat kau!	✓										✓									
206	What going on down there?	✓									✓		✓		✓						
	Ada apa disana?	✓									✓		✓								
207	<i>Tintin</i> , he is getting away!	✓						✓				✓			✓						
	<i>Tintin</i> , ia kabur!	✓						✓				✓									
208	My wallet , it 's gone.		✓									✓✓			✓						
	Domp etku hilang.	✓										✓									
209	I 've lost him.	✓										✓				✓					
	Aku kehilangan dompet.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
210	You must find my wallet.	✓										✓			✓						
	Kau harus temukan dompetku.	✓										✓									
211	It's very important, I have to get it back.		✓									✓✓			✓						
	Itu sangat penting, Aku harus mendapatkannya kembali.		✓									✓✓									
212	We lost the scroll but we haven't lost the story.		✓			✓						✓✓			✓						
	Kita kehilangan surat itu tapi tidak dengan beritanya.	✓				✓						✓									
213	It's an Armenian word.	✓										✓			✓						
	Itu kata bahasa Armenia.	✓										✓									
214	That's our lead Snowy.	✓										✓			✓						
	Itu tujuan kita, Snowy.	✓										✓									
215	What Barnaby Dawes trying to tell us?	✓									✓		✓		✓						
	Apa yang coba disampaikan Barnaby Dawes?	✓									✓		✓								
216	But I didn't order anything?	✓				✓						✓			✓						
	Tapi aku tak memesan apapun?	✓				✓						✓									
217	Well, that's because it's you that's getting delivered.		✓		✓				✓			✓					✓				
	Itu karena kau yang jadi kirimannya.	✓												✓							
218	Get him in the van.	✓												✓	✓						
	Masukan ia dalam mobil.	✓												✓							
219	Get off me you confounded mutt!	✓												✓		✓					
	Lepaskan aku , anjing gila!	✓										✓									
220	He bit me!	✓										✓			✓						
	Ia menggigitku!	✓										✓									
221	Well, check that pocket.	✓			✓									✓		✓					
	Periksa kantong itu.	✓												✓							
222	I've looked that one already, I'm sure of it.	✓										✓			✓						
	Aku sudah memeriksanya, aku yakin.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
223	<i>Have</i> a look at his socks?	✓								✓			✓		✓						
	Sudah periksa kaus kakinya?	✓												✓							
224	<i>Have</i> you found it?	✓								✓			✓		✓						
	Kau temukan?	✓																			
225	Doesn't have it.	✓											✓				✓				
	Ia tak punya.	✓										✓									
226	It's not on him, boss.	✓										✓			✓						
	Tak ada bersamanya, bos.	✓										✓									
227	It's not here.	✓										✓			✓						
	Tak ada disini.	✓										✓									
228	Then <i>where</i> is it?	✓							✓		✓		✓		✓						
	Lalu dimana ?	✓							✓		✓		✓								
229	<i>Where</i> is what?	✓									✓		✓		✓						
	Dimana apanya?	✓									✓		✓								
230	I'm tired of your games.	✓										✓			✓						
	Aku lelah dengan permainanmu.	✓										✓									
231	The scroll from the Unicorn.	✓										✓			✓						
	Perkamen dari Unicorn.	✓										✓									
232	A piece of paper , like this.	✓										✓			✓						
	Selembat kertas , seperti ini.	✓										✓									
233	You mean the poem.	✓										✓			✓						
	Maksudmu , puisi?	✓										✓									
234	The poem written in Old English.	✓										✓			✓						
	Puisi yang ditulis dengan bahasa Inggris kuno.	✓										✓									
235	It was inside a cylinder.	✓										✓			✓						
	Ada didalam tabung silindernya.	✓										✓									
236	I don't have it.	✓										✓			✓						
	Aku tak punya.	✓										✓									
237	You don't value that scroll.	✓										✓			✓						
	Kau tak perlu perkamen itu.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
238	<i>Why</i> else would you take it?	✓									✓		✓				✓				
	Tapi <i>kenapa</i> kau mengambilnya?	✓				✓					✓		✓								
239	Two scrolls , but the part of a puzzle.		✓			✓								✓	✓						
	Dua perkamen , tapi itu bagian dari teka-teki.		✓			✓						✓		✓							
240	You have one, but you need another.		✓			✓						✓			✓						
	Kau punya satu, tapi kau butuh yang lainnya		✓			✓						✓			✓						
241	That's not it.	✓										✓			✓						
	Bukan begitu.	✓										✓									
242	It is something else	✓										✓			✓						
	Tapi ada hal lain.	✓												✓							
243	I'll find it.	✓										✓			✓						
	Akan kutemukan.	✓												✓							
244	You need to think about exactly <i>how</i> useful you are to me.		✓				✓					✓			✓						
	Kau harus pikirkan tentang <i>seberapa</i> bergunanya kau bagiku.		✓				✓					✓			✓						
245	We'll deal with him on the way.	✓										✓			✓						
	Kita akan lakukan kesepakatan dengannya.	✓										✓									
246	It's good to see you, too.	✓										✓			✓						
	Senang juga melihatmu.	✓												✓							
247	<i>See if</i> you can chew through these ropes.	✓				✓						✓			✓						
	<i>Bisakah</i> kau gigit tali ini.	✓				✓						✓									
248	Well, he's lying!	✓			✓							✓					✓				
	Ia bohong!	✓										✓									
249	He must have the scroll.	✓										✓					✓				
	Pasti ia punya perkamen itu.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
250	The question is <u>what</u> has he done with it?		✓				✓					✓		✓	✓						
	Pertanyaannya , apa yang telah ia lakukan dengan itu?		✓				✓					✓		✓							
251	We searched him all over, boss.	✓										✓			✓						
	Kami sudah menggeledahnya, bos.	✓										✓									
252	I want you to go back down there and make him talk.		✓				✓					✓		✓	✓						
	Aku ingin kau kembali kesana dan buat ia bicara.		✓				✓					✓		✓							
253	Break every bone in his body if you have to.	✓												✓		✓					
	Patahkan tulangnya jika perlu.	✓												✓							
254	Oh, that's nasty!	✓				✓						✓		✓						✓	
	Menjijikan!			✓																	
255	You know the stakes, <i>you know</i> what we 're playing for.		✓				✓	✓				✓			✓						
	Kau tahu taruhannya, tahu <i>apa yang</i> kita kerjakan.		✓				✓					✓		✓							
256	All hell has broken loose!	✓												✓	✓						
	Semuanya kacau!	✓												✓							
257	It's a disaster!	✓										✓			✓						
	Ini bencana!	✓										✓									
258	The Captain has come around	✓										✓			✓						
	Kapten sudah sadar.	✓										✓									
259	He's conscious!	✓										✓			✓						
	Ia siuman.	✓										✓									
260	He's accusing you of mutiny	✓										✓			✓						
	Ia menuduhmu melakukan pemberontakan.											✓									
261	he says you turned the crew against him.	✓										✓			✓						
	Katanya kau menghasut awak kapal untuk melawannya	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
262	Sounds like he's sobered up again.	✓												✓	✓						
	Kedengarannya ia sudah waras lagi.	✓												✓							
263	Well, don't just stand there,	✓			✓									✓		✓					
	Jangan cuma berdiri disana.	✓												✓							
264	get him another bottle.	✓												✓	✓						
	Berikan ia minuman lagi.	✓												✓							
265	it's just stuck.	✓										✓								✓	
	Macet.			✓																	
266	What you doing?	✓									✓		✓		✓						
	Apa yang kau lakukan?	✓									✓		✓								
267	It's not stuck, <i>you idiot</i> he's bolted it from the inside!		✓						✓			✓			✓						
	Ini bukan macet, <i>tolol</i> ia menahannya dari dalam!		✓						✓			✓									
268	So you want to play it like that then, do you?		✓			✓						✓	✓				✓				
	Jadi kau mau bermain, ya?		✓			✓						✓									
269	Get the TNT.	✓												✓	✓						
	Ambil TNT.	✓												✓							
270	What else do we have, Snowy?	✓									✓		✓		✓						
	Apalagi yang kita punyai, Snowy?	✓									✓		✓								
271	There are other ways to open this door!	✓												✓	✓						
	Ada cara lain untuk membuka pintunya?	✓												✓							
272	They'll be swabbing the decks with your innards when we're done with you!		✓				✓					✓				✓					
	Mereka akan mengepel tempat ini yang penuh dengan kepingan tubuhmu!	✓										✓									
273	Give it here!	✓												✓		✓					
	Serahkan padaku!	✓												✓							
274	He's got a big shooter!	✓										✓			✓						
	Ia punya senapan besar!	✓										✓									

bold: topical, common: textual, *italic*: interpersonal, ***italic bold***: interpersonal-topical, star (*): marked Theme

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
275	Got me!	✓												✓	✓						
	Ia menembakku!	✓										✓									
276	Hold your fire.	✓										✓			✓						
	Tahan tembakan.	✓										✓									
277	He aint here	✓										✓			✓						
	Ia tak ada disini.	✓										✓									
278	he's vanished.	✓										✓			✓						
	Ia menghilang.	✓										✓									
279	He's hiding.	✓										✓			✓						
	Ia sembunyi.	✓										✓									
280	Ahh a giant rat through the scuttle	✓			✓							✓					✓				
	Tikus besar masuk.	✓										✓									
281	So you thought you'd sneak in behind me and catch me with my trousers down uhh!		✓			✓						✓		✓	✓						
	Kau pikir, kau bisa menyelinap dibelakangku dan menyergapku dengan celanaku yang turun.		✓									✓		✓							
282	I'd rather you kept your trousers on.	✓										✓			✓						
	Aku lebih suka kau tetap memakai celanamu.	✓										✓									
283	I know your game.	✓										✓			✓						
	Aku tahu permainanmu.	✓										✓									
284	You're one of them	✓										✓			✓						
	Kau salah satu dari mereka.	✓										✓									
285	They sent you here to kill me.	✓										✓			✓						
	Mereka mengutusmu untuk membunuhku.	✓										✓									
286	I don't know who you are!	✓										✓			✓						
	Aku tak mengenalmu!	✓										✓									
287	That's how he has planed to bump me off.		✓				✓					✓					✓				
	Itu rencananya untuk membunuhku.	✓										✓									
288	Murdered in my bed by a baby face assassin.	✓												✓	✓						
	Dibunuh diranjangku dengan pembunuh berwajah imut.	✓												✓							
289	You got it all wrong.	✓										✓				✓					
	Kau keliru.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
290	I was kidnapped.	✓										✓			✓						
	Aku baru saja diculik.	✓										✓									
291	<i>Oh the filthy</i> , swine He has turned all the crew against Me!	✓							✓			✓			✓						
	<i>Oh, sialan</i> , Ia membuat semua awak kapal melawanku!	✓							✓			✓									
292	Sour faced man with the sugary name.	✓										✓			✓						
	Pria berwajah masam dengan nama indah.	✓										✓									
293	He's bought them all off.	✓										✓			✓						
	Ia membeli semua orang.	✓										✓									
294	Nobody takes my ship.	✓										✓			✓						
	Tak boleh ada yang mengambil kapalku.	✓										✓									
295	You are the captain?	✓										✓			✓						
	Kau Kapten?	✓										✓									
296	If I'm not the captain who else <i>can</i> I be?		✓				✓	✓			✓	✓				✓					
	Jika bukan kapten , aku jadi apa?		✓				✓					✓		✓							
297	I've been locked in this room for days.	✓										✓			✓						
	Aku dikurung di ruangan ini sehari-hari.	✓										✓									
298	With only whiskey to sustain my mortal soul.	✓										✓		✓	✓						
	Hanya dengan whisky , aku bisa pertahankan jiwaku.		✓									✓		✓							
299	I assumed that was locked.	✓										✓				✓					
	Aku rasa tadi itu dikunci.	✓										✓									
300	Well , it is not.	✓			✓							✓								✓	
	Tidak.			✓																	
301	<i>Now</i> you must excuse me.	✓							✓			✓				✓					
	Aku permisi dulu.	✓										✓									
302	If they find me here they will kill me.		✓				✓					✓			✓						
	Jika mereka temukanku disini, aku akan dibunuh.		✓				✓					✓			✓						

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
303	I 've to keep moving. Aku harus terus bergerak.	✓										✓			✓						
304	Try and find my way out of this drunken tub. Mencoba untuk pergi dari bak mabuk ini.	✓												✓	✓						
305	Hold him. Pegangi dia.	✓												✓		✓					
306	I 'm Tintin by the way. Oya, namaku Tintin.	✓			✓							✓		✓		✓					
307	Follow me. Ikut aku.	✓												✓	✓						
308	<i>Wait a second</i> , did you say Haddock? <i>Tunggu</i> , namamu Haddock?	✓							✓				✓				✓				
309	How could you let them escape? Bagaimana kau biarkan mereka kabur?	✓									✓		✓		✓						
310	Find them. Cari mereka.	✓												✓	✓						
311	Find them both. Cari mereka berdua.	✓												✓	✓						
312	<i>Don't worry</i> , we will kill them, sir. <i>Jangan emas</i> , kami akan membunuh mereka, Pak.	✓							✓			✓			✓						
313	you can kill the boy, not Haddock. Kau boleh membunuh anak itu, <i>tapi</i> Haddock tidak.	✓				✓						✓				✓					
314	He is just a hopeless old drunk. Ia cuma pemabuk tua yang putus asa,	✓										✓			✓						
315	You think it is an accident that I chose Haddock's ship...Haddock's crew, Haddock's..treacherous first mate... Kau pikir suatu kebetulan aku memilih kapal Haddock... ..awak kapalnya, sahabatnya yang pengkhianat?		✓			✓						✓				✓					

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
316	Nothing is an accident.	✓												✓			✓				
	Tak ada yang kebetulan.	✓												✓							
317	We go back a long way, Captain Haddock, and I.		✓									✓		✓		✓					
	Kapten Haddock dan aku , dulunya teman lama.	✓										✓									
318	We have unfinished business.	✓										✓				✓					
	Ada urusan yang belum selesai.	✓												✓							
319	<i>And this time</i> I 'm going to make him pay.	✓							✓			✓			✓						
	<i>Dan kali ini</i> , aku akan membuat ia membayarnya.	✓							✓			✓									
320	We have to reach a locked door at the end of this corridor.	✓										✓			✓						
	Kita harus pergi ke pintu terkunci di ujung koridor ini.	✓										✓									
321	This is gonna be tricky!	✓										✓			✓						
	Ini akan agak sulit!	✓										✓									
322	You wouldn't happen to be related to the Haddocks of Marlinspike Hall, <i>would</i> you?		✓								✓	✓	✓				✓				
	Kau tak ada hubungannya dengan Haddocks dari Puri Marlinspike, 'kan?	✓										✓									
323	<i>Why</i> do you ask?	✓									✓		✓			✓					
	Kenapa kau tanyakan itu?	✓									✓		✓								
324	<i>Why</i> , it's for a story I've been working on	✓							✓			✓			✓						
	Kenapa? Itu berita yang sedang buru.	✓							✓			✓									
325	an old shipwreck that happened off the coast of Barbados	✓										✓			✓						
	Kapal karam tua yang terjadi di pesisir Barbados.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
326	<i>What</i> do you know about the Unicorn?	✓									✓		✓		✓						
	<i>Apa</i> yang kau tahu soal Unicorn?	✓									✓		✓								
327	<i>that's why</i> I 'm asking you!	✓							✓			✓			✓						
	<i>Karena itulah</i> kutanya padamu!	✓							✓			✓									
328	The secret of that ship is known only to my family.	✓										✓			✓						
	Rahasia kapal itu hanya diketahui keluargaku.	✓										✓									
329	It has been passed out from generation to generation.	✓										✓			✓						
	Itu sudah jadi turun-temurun.	✓										✓									
330	My Grandfather himself with his dying breath told me that they all...And gone.	✓										✓			✓						
	Kakekku sendiri saat masihhidup menceritakan kalau ada...Dan...Hilang.	✓										✓									
331	<i>What</i> do you mean "gone"?	✓									✓		✓		✓						
	<i>Apa</i> maksudmu, hilang?	✓									✓		✓								
332	I was so upset at when he kicked the bucket.	✓										✓				✓					
	Aku kesal saat ia meninggal.	✓										✓									
333	I had no choice but to drown my sorrows.	✓										✓					✓				
	Aku minum untuk lupakan kesedihanku.	✓										✓									
334	<i>When</i> I woke up in the morning it was gone.	✓							✓			✓			✓						
	<i>Saat</i> kubangun dipagi hari, semuanya hilang.	✓							✓			✓									
335	I had forgotten all.	✓										✓			✓						
	Aku lupa semuanya.	✓										✓									
336	Well, <i>is</i> there somebody else in your family, <i>maybe</i> they would know?		✓		✓				✓	✓		✓	✓		✓						
	<i>Apa</i> ada orang lain di keluargamu, yang mungkin tahu?	✓									✓		✓								
337	Sir Francis had three sons.	✓										✓			✓						
	Sir Francis punya tiga putra.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
338	All but my <u>bloodline</u> failed	✓				✓						✓					✓				
	<u>Semuanya</u> sudah meninggal.	✓										✓									
339	I am the last of the Haddocks.	✓										✓			✓						
	<u>Akulah</u> Haddocks terakhir.	✓										✓									
340	<u>Did</u> you say three sons?	✓								✓			✓			✓					
	<u>Kau</u> bilang ada 3 putra?	✓										✓									
341	<u>What</u> was it?	✓									✓		✓			✓					
	<u>Ada</u> apa ?	✓												✓							
342	No, there is nothing here.	✓			✓							✓			✓						
	Tidak, tak ada apapun disini.	✓			✓							✓									
343	I know what Sakharine is looking for.	✓										✓			✓						
	<u>Aku</u> tahu apa yang dicari Sakharine.	✓										✓									
344	<u>What</u> you reeling on about?	✓									✓		✓			✓					
	<u>Ana</u> maksudmu?	✓									✓		✓								
345	It was written on the scroll.	✓										✓				✓					
	<u>Isi</u> yang tertulis di perkamen itu.	✓										✓									
346	Three brothers joined three Unicorns in company.	✓										✓			✓						
	Tiga bersaudara menggabungkan ketiga Unicorn.	✓										✓									
347	sailing in the noonday sun will speak.	✓										✓							✓		
	<u>Berlavar</u> dibawah sinar matahari.	✓										✓									
348	<u>Sir Francis</u> did not make two models of the unicorn	✓										✓			✓						
	<u>Sir Francis</u> tak membuat dua replika dari Unicorn.	✓										✓									
349	He made three.	✓										✓			✓						
	Ia membuat tiga.	✓										✓									
350	Three ships for three sons.	✓										✓			✓						
	Tiga kapal untuk tiga anak.	✓										✓									
351	<u>Sakharine</u> is after the third model of the ship.	✓										✓				✓					
	<u>Sakharine</u> sedang memburu replika ketiga dari kapal itu.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
352	<i>Barnacles</i> , someone has locked the door.	✓							✓			✓			✓						
	<i>Sialan</i> , ada yang mengunci pintunya.	✓							✓			✓									
353	Is there a key?	✓								✓			✓			✓					
	Ada kuncinya?	✓										✓									
354	Yes, it is a problem.	✓			✓							✓			✓						
	Ya, itu masalahnya.	✓			✓							✓									
355	Keep out of the keys.	✓												✓		✓					
	Memegang kuncinya.	✓												✓							
356	<i>Careful mate</i> , he is a restless sleeper.	✓							✓			✓			✓						
	<i>Hati-hati</i> . Ia mudah terjaga.	✓							✓			✓									
357	On account of the tragic loss of his eyelids!	✓												✓					✓		
	Ia kehilangan kelopak matanya di kecelakaan tragis!	✓										✓									
358	He lost his eyelids?	✓										✓					✓				
	Kelopak matanya hilang?	✓										✓									
359	Aye that was a card game to remember	✓			✓							✓						✓			
	Benar, Itu hal buruk untuk dikenang.	✓			✓							✓									
360	Oh you really had to be there!	✓			✓							✓					✓				
	Kau harus hati-hati!	✓										✓									
361	Would do myself , but you are a lighter and less chance of waking the boy		✓			✓						✓		✓			✓				
	Aku mau lakukan sendiri, tapi kau lebih kecil dan peluang membuatnya bangun kecil.		✓			✓						✓		✓							
362	I'm not sure this is a Good idea?	✓										✓			✓						
	Aku tak yakin ini ide bagus.	✓										✓									
363	You have nothing to worry about provided they all stay asleep.	✓										✓					✓				
	Tak perlu cemas,...mereka semua tidur lelap.	✓												✓							
364	I would not get too close to Mr. Hobbsin.	✓										✓					✓				
	Jangan dekati Tn. Hobbsin.	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
365	He is very handy with a razor.	✓										✓			✓						
	Ia sangat jago bermain pisau.	✓										✓									
366	And steer clear of Mr. Kitzist.	✓				✓								✓	✓						
	Dan menjauh dari Tn. Kitzist.	✓				✓								✓							
367	Sacked from a ship on account of his animal husbandry.	✓										✓				✓					
	Ia menjadikan kapal ini peternakan hewan.	✓										✓									
368	You are the brave one, Tintin.	✓										✓			✓						
	Kau memang pemberani, Tintin.	✓										✓									
369	My heart was in my mouth, don't mind telling you.	✓										✓				✓					
	Jantungku serasa mau copot, ingin meneriakimu.	✓										✓									
370	Well, <i>that is</i> , if it was my heart.	✓			✓	✓			✓			✓				✓					
	<i>Begitulah</i> , jika memang jantungku.	✓							✓					✓							
371	You know, judging by my stomach, it could've been anything, really.		✓									✓				✓					
	Kau tahu... ..kalau dari perutku, bisa jadi berceceran, Sungguh ...kalau dari perutku, bisa jadi berceceran, Sungguh.	✓										✓									
372	<i>Hurry up</i> , <i>Captain</i> , we have no time to lose.	✓						✓	✓			✓			✓						
	<i>Cepatlah</i> , <i>Kapten</i> . Kita tak punya waktu lagi.	✓						✓	✓			✓									
373	To the lifeboats.	✓												✓					✓		
	Kita ke sekoci.	✓										✓									
374	Keep your eyes peeled!	✓												✓		✓					
	Buka matamu!	✓												✓							
375	I'll go aft!	✓										✓				✓					
	Aku ke buritan kapal!	✓										✓									
376	Any sign of him, Buster?	✓												✓	✓						
	Ada tanda-tandanya , Buster?	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
377	<i>Watch yourself</i> , the boss says he's a handful.	✓							✓			✓				✓					
	<i>Hati-hati</i> , bos bilang ia sulit diringkus.	✓							✓			✓									
378	It is Allan.	✓													✓						
	Itu Allan.	✓																			
379	<i>Is</i> he at the bridge?	✓								✓			✓		✓						
	<i>Apa</i> ia di anjungan?	✓									✓		✓								
380	On the other side of the radio room.	✓												✓					✓		
	Benar . Di ruang radio.	✓												✓							
381	Wait here, Captain.	✓												✓	✓						
	Tunggu disini, Kapten.	✓												✓							
382	Sound the alarm if anyone Comes.	✓												✓	✓						
	Beri sinyal jika ada yang datang.	✓												✓							
383	Be Careful , Tintin.	✓												✓	✓						
	<i>Hati-hati</i> , Tintin.	✓												✓							
384	This message has just come through boss.	✓										✓			✓						
	Pesannya baru sampai, bos.	✓										✓									
385	<i>What</i> is that?	✓									✓		✓			✓					
	<i>Apa</i> isinya?	✓									✓		✓								
386	"The Milanese Nightingale has Landed, waiting in the wings for action"	✓										✓			✓						
	"Milanese Nightingale telah mendarat, menunggu perintah."	✓										✓									
387	<i>Now</i> pray this cheers him up!	✓							✓					✓		✓					
	Berdoalah , ini akan membuatnya senang!	✓												✓							
388	<i>What</i> is this?	✓									✓		✓		✓						
	<i>Apa</i> ini?	✓									✓		✓								
389	Ruled over by Sheik Omar Ben Salaad.	✓												✓	✓						
	Diperintah oleh Sheik Omar Ben Salaad,	✓												✓							
390	whose love of music and culture is matched only by his love of...	✓				✓								✓	✓						
	yang menyukai musik dan budaya yang cocok dengan...	✓				✓								✓							
391	Put your hands up.	✓												✓		✓					
	Hei! Angkat tangan.	✓			✓									✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
392	And let that be a lesson to ya	✓				✓								✓	✓						
	Semoga itu jadi pelajaran bagimu.	✓												✓							
393	<i>Boy you ...</i> He's up there.	✓						✓				✓			✓						
	<i>Nak, kau ...</i> Ja diatas sana.	✓						✓				✓									
394	Turn this ship!	✓												✓	✓						
	Belokkan kapalnya!	✓												✓							
395	I Got You.	✓										✓			✓						
	Dapat kau.	✓												✓							
396	Look down there.	✓												✓		✓					
	Lihat dibawah sana.	✓												✓							
397	<i>You idiot</i> what have you done?	✓							✓		✓		✓			✓					
	<i>Apa</i> yang kau lakukan?	✓									✓		✓								
398	We killed them boss, as you'd say.	✓										✓			✓						
	Kami bunuh mereka bos, seperti maumu.	✓										✓									
399	Not like I wanted.	✓												✓	✓						
	Bukan seperti mauku.	✓												✓							
400	I Needed Haddock alive.	✓										✓			✓						
	Aku ingin Haddock hidup-hidup.	✓										✓									
401	There are two boats missing.	✓												✓	✓						
	Ada dua sekoci hilang.	✓												✓							
402	yeah the other one must have been a decoy	✓			✓									✓	✓						
	Ya. Yang satu lagi pastilah pengalih.	✓			✓									✓							
403	They are on to us, and our destination .		✓			✓						✓		✓			✓				
	Mereka sudah tahu, dan menuju tujuan kita.		✓			✓						✓		✓							
404	Find them.	✓												✓	✓						
	Temukan mereka.	✓												✓							
405	Make absolutely certain they never reach Bagghar	✓												✓	✓						
	Pastikan mereka tak pernah tiba di Bagghar.	✓												✓							
406	We have to get to Bagghar ahead of Sakharine.	✓										✓			✓						
	Kita harus tiba di Bagghar sebelum Sakharine.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
407	<i>Because</i> he has the third Model of ship.	✓							✓			✓			✓						
	<i>Karena</i> ia punya replika kapal ketiga.	✓							✓			✓									
408	<i>How</i> do you know?	✓									✓		✓		✓						
	<i>Bagaimana</i> kau tahu?	✓									✓		✓								
409	The Sheikh collects old ships, and this is the price of his collection.		✓			✓						✓			✓						
	Sheikh itu mengoleksi kapal lama, dan inilah koleksinya yang berharga.		✓			✓						✓			✓						
410	That is a unicorn.	✓										✓			✓						
	Itu Unicorn.	✓										✓									
411	<i>Captain</i> , <i>do</i> you see the distortion around the model?	✓						✓		✓			✓		✓						
	<i>Kapten</i> , kau melihat keunikan dari replika ini?	✓						✓				✓									
412	I can see.	✓										✓			✓						
	Aku bisa lihat.	✓										✓									
413	It means , in Bin Salaad exhibits are going to be in a bullet proof glass case in his palace.	✓										✓			✓						
	Artinya , dalam pameran Bin Salaad akan ada...kaca anti peluru di istananya.	✓										✓									
414	Sakharine is going there to steal it.	✓										✓			✓						
	Sakharine berniat mencurinya.	✓										✓									
415	He Has a Secret Weapon.	✓										✓			✓						
	Ia punya senjata rahasia.	✓										✓									
416	But that won't be enough to solve the mystery.	✓				✓						✓			✓						
	Tapi itu tak cukup untuk menyibak misteri.	✓				✓						✓									
417	That is why he made you his prisoner.		✓									✓			✓						
	Itu sebabnya, ia menjadikanmu tahananannya.		✓									✓			✓						
418	There is something he needs you to remember.		✓									✓			✓						
	Ada sesuatu yang ia mau agar kau mengingatnya		✓									✓			✓						

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
419	I don't follow you.	✓										✓			✓						
	Aku tak paham.	✓										✓									
420	I read in a book, that only a true Haddock can discover the secret of the Unicorn.		✓				✓					✓			✓						
	Aku baca di buku... hanya Haddock sejati yang bisa menemukan rahasia dari Unicorn.		✓									✓									
421	I do not remember anything.	✓										✓			✓						
	Aku tak ingat apapun.	✓										✓									
422	But you must know that your ancestors Sir Francis -		✓				✓					✓			✓						
	Tapi kau harus tahu, leluhurmu Sir Francis.		✓				✓					✓			✓						
423	it's your family legacy.	✓										✓			✓						
	Itu warisan keluargamu.	✓										✓									
424	My memory is not the way it used to be.	✓										✓			✓						
	Ingatanku tidak seperti biasanya.	✓										✓									
425	What did it used to be?	✓										✓		✓		✓					
	Memang seperti apa biasanya?	✓												✓							
426	I've forgotten.	✓										✓			✓						
	Aku lupa.	✓										✓									
427	Captain , can you get us to Bagghar?	✓						✓		✓			✓		✓						
	Kapten , bisa kau bawa kita ke Bagghar?	✓						✓		✓			✓								
428	What sort of a stupid question is that?	✓												✓	✓						
	Pertanyaan bodoh macam apa itu?	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
429	Give me those oars, I'll show you some real seamanship, laddie.		✓									✓		✓	✓						
	Berikan aku kayuh itu, Akan kutunjukkan pelaut sejati.		✓									✓		✓							
430	I'll not be doubted by some pipsqueak tuft of ginger and his irritating dog!	✓										✓				✓					
	Aku tak boleh diragukan oleh anak bau kencur dan anjingnya!	✓										✓									
431	I am master and commander of the seas!	✓										✓			✓						
	Aku nakhoda dan komandan laut!	✓										✓									
432	I know these waters better than the warts on my mother's face!	✓										✓			✓						
	Aku kenal perairan ini lebih baik dari kutil ibuku diwajahnya!	✓										✓									
433	Look at the pair of them.	✓												✓	✓						
	Lihat mereka berdua.	✓												✓							
434	I'll get ya there, Tintin.	✓										✓			✓						
	Akan ku antar kau kesana, Tintin.	✓										✓									
435	There's the fellow.	✓										✓				✓					
	Ada pria tua.	✓										✓									
436	My name is Thompson And Thomson	✓										✓			✓						
	Namaku Thompson Dan Thomson.	✓										✓									
437	We are police officers.	✓										✓			✓						
	Kami petugas polisi.	✓										✓									
438	<i>Mr. Silk</i> . Are you Ok?	✓						✓		✓			✓		✓						
	<i>Tn. Silk</i> . Anda baik saja?	✓						✓				✓									
439	Are you all right, sir?	✓								✓			✓		✓						
	Anda baik saja, Pak?	✓										✓									
440	I'm all right, sir.	✓										✓			✓						
	Aku baik-baik saja.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
441	No Need to runaway sir.	✓												✓	✓						
	Tak perlu lari, Pak.	✓												✓							
442	<i>Yesterday</i> , we very nearly caught the pickpocket...who's been terrorizing the town.	✓							✓				✓	✓	✓						
	<i>Kemarin</i> , kami hampir saja menangkap pencopet...yang sudah meresahkan kota ini.	✓							✓				✓	✓							
443	We pulled his jacket and inside we found the wallet		✓			✓						✓	✓		✓						
	Kami menarik jaketnya dan didalamnya kami temukan dompet.		✓			✓						✓	✓								
444	A wallet with your name and address.	✓										✓			✓						
	Dompet dengan nama dan alamatmu didalamnya.	✓										✓									
445	Well, it's obvious he has stole it from you.	✓			✓				✓			✓				✓					
	<i>Jelas sekali</i> ia telah mencuri darimu.	✓							✓			✓									
446	Well, it's mine.	✓			✓							✓				✓					
	Itu dompetku.	✓										✓									
447	Are you all right, sir?	✓								✓				✓	✓						
	Anda baik saja, Pak?	✓												✓							
448	We didn't mean to startle you.	✓												✓	✓						
	Kami tak bermaksud mengagetkanmu.	✓												✓							
449	Let us help you into your apartment?	✓												✓	✓						
	Biarkan kami membantumu masuk apartemenmu.	✓												✓							
450	No need to come in.	✓												✓	✓						
	Tak perlu masuk.	✓												✓							
451	I'll be quite alright really.	✓											✓		✓						
	Aku baik-baik saja.	✓											✓								
452	<i>No</i> , we insist!	✓			✓								✓		✓						
	<i>Tidak</i> , kami memaksa!	✓			✓								✓								
453	it's better to be safe than sorry.	✓											✓		✓						
	Lebih baik merasa aman daripada menyesal.	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
454	<i>Its least</i> we can do	✓							✓			✓			✓						
	<i>Setidaknya</i> itu yang bisa kami lakukan.	✓							✓			✓									
455	<i>Good grief</i> what 's all this?	✓							✓		✓		✓		✓						
	<i>Astaga</i> , ana ini?	✓							✓		✓		✓								
456	It is my collection.	✓										✓			✓						
	Ini koleksiku.	✓										✓									
457	I can't help it.	✓										✓					✓				
	Aku tak bisa menahannya.	✓										✓									
458	It started with coin purses.	✓										✓			✓						
	Dimulai dengan dompet koin.	✓												✓							
459	<i>and went on from there really</i> ... You ought to be careful.	✓							✓			✓				✓					
	<i>Dan terus berjalan dari</i> ... Anda harus hati-hati.	✓							✓			✓									
460	<i>Haven't you heard</i> , there is a pickpocket around.		✓						✓			✓			✓						
	<i>Tidakkah kau dengar</i> , ada pencopet disekitar sini.	✓							✓			✓									
461	Can you imagine.	✓								✓			✓		✓						
	Bisa kau bayangkan?	✓								✓			✓								
462	What do you mean pick pocket?	✓									✓		✓		✓						
	Ana maksudmu pencopet?	✓									✓		✓								
463	I 'm not a bad person.	✓										✓			✓						
	Aku bukan orang jahat.	✓										✓									
464	I am a kleptomaniac.	✓										✓			✓						
	Aku cuma kleptomania.	✓										✓									
465	It 's a fear of open spaces.	✓										✓			✓						
	Itu rasa takut ditempat terbuka.	✓										✓									
466	<i>No wonder</i> , he keeps his wallets in the living room.	✓							✓			✓			✓						
	<i>Tak heran</i> , ia menyimpan dompetnya diruang tengah.	✓							✓			✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
467	I just cannot resist the lovely little things.	✓										✓			✓						
	Aku tak bisa menolak benda kecil itu.	✓										✓									
468	It Is a harmless little habit, really.	✓										✓				✓					
	Itu kebiasaan kecil yang tak merugikan.	✓										✓									
469	His name is Thomson too	✓												✓	✓						
	Namanya Thomson juga.	✓												✓							
470	<i>No. Thompson</i> , this is Thomson without a ‘P’ - as in psychic.	✓			✓			✓				✓			✓						
	<i>Bukan</i> , <i>Thompson</i> . Ini Thomson tanpa ‘P’ seperti dikata Psik.	✓			✓			✓				✓									
471	<i>No, no, no</i> , it ’s Thompson with a ‘P’ - as in psychologist.	✓			✓							✓			✓						
	<i>Bukan</i> , itu Thompson dengan ‘P’ seperti di kata Psikologi.	✓			✓							✓									
472	How dare you, sir?	✓									✓		✓			✓					
	Berannya kau?	✓										✓									
473	Look at this one.	✓												✓	✓						
	Lihat yang ini.	✓												✓							
474	How dare YOU, sir?	✓									✓		✓			✓					
	Berannya kau?	✓												✓							
475	A green one that I managed to pick from a pickpocket ... actually pickpocketing at the time.		✓			✓						✓		✓				✓			
	Yang hijau kuambil dari pencopet...yang sedang mencopet kala itu.		✓									✓		✓							
476	And this one ... I ’m not your sidekick, you are mine.		✓									✓		✓					✓		
	Dan yang ini ... Aku bukan pendampingmu, kau yang pendampingku.		✓									✓		✓							
477	Oh, smell it , won’t you?	✓			✓									✓		✓					
	Ciumlah baunya.	✓												✓							

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478	Oh, I love piggy leather.	✓			✓							✓				✓					
	Aku suka kulit babi.	✓										✓									
479	<i>How</i> dare you?	✓									✓		✓		✓						
	Beraninya kau?	✓												✓							
480	I met you first.	✓										✓			✓						
	Aku yang pertama bertemu denganmu.	✓										✓									
481	No, you didn't.	✓			✓							✓			✓						
	Tidak, itu tak benar.	✓			✓							✓									
482	Yes, I did.	✓			✓							✓			✓						
	Ya, itu benar.	✓			✓							✓									
483	I can't stand it anymore!	✓										✓			✓						
	Aku tak tahan lagi!	✓										✓									
484	<i>Alright, I</i> 'll come quietly!	✓							✓			✓			✓						
	<i>Baiklah, aku</i> akan diam!	✓							✓			✓									
485	Pull yourself together, man!	✓												✓		✓					
	Kuatkan dirimu!	✓												✓							
486	We can't take your wallets.	✓										✓			✓						
	Kami tak bisa mengambil dompetmu.	✓										✓									
487	<i>do</i> we look like thieves?	✓								✓			✓		✓						
	<i>Ana</i> kami kelihatan seperti pencuri?	✓								✓			✓								
488	This looks familiar.	✓										✓			✓						
	Ini seperti tak asing.	✓										✓									
489	Tell me.	✓												✓						✓	
	Katakan.			✓																	
490	My throat is parched!	✓										✓			✓						
	Kerongkonganku kering!	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
491	Let's see if there's any fresh water.	✓												✓	✓						
	Kita lihat apakah ada air.	✓										✓									
492	Ohhh! <i>What</i> have we here?	✓			✓						✓		✓			✓					
	<i>Apa</i> yang ada disini?	✓									✓		✓								
493	<i>Captain</i> , <i>what</i> have you done?	✓						✓			✓	✓			✓						
	<i>Kapten</i> , <i>apa</i> yang kau lakukan?	✓						✓			✓	✓									
494	No Need to thank me.	✓												✓			✓				
	Tidak Tak perlu berterima kasih.	✓			✓									✓							
495	you looked a little cold.	✓										✓			✓						
	Kau tampak kedinginan.	✓										✓									
496	So I lit a wee fire.	✓				✓						✓			✓						
	Jadi kubuat api unggun.	✓				✓						✓									
497	No, those are our oars.	✓			✓							✓							✓		
	Jangan, itu dayung.	✓			✓							✓									
498	Yes but not for much longer .	✓			✓	✓								✓	✓						
	Ya, tapi tidak lagi .	✓			✓	✓								✓							
499	Have you gone mad?	✓								✓			✓		✓						
	<i>Apa</i> kau sudah gila?	✓									✓		✓								
500	<i>Captain</i> help me quick.	✓						✓						✓	✓						
	<i>Kapten</i> , ayo bantu aku.	✓						✓						✓							
501	Ohh <i>what</i> have I done, what've I done		✓		✓									✓				✓			
	<i>Apa</i> yang sudah kulakukan?	✓									✓		✓								
502	This is a fine mess.	✓										✓		✓	✓						
	Ini beratakan.	✓										✓		✓							
503	We're stranded here.	✓										✓			✓						
	Kita terdampar disini.	✓										✓									
504	I'm weak.	✓										✓			✓						
	Aku lemah.	✓										✓									
505	There is no hope of rescue.	✓										✓			✓						
	Tak ada bantuan.	✓												✓							
506	Sakharine and his men are half way to Bagghar.	✓										✓			✓						
	Sakharine dan awaknya menuju Bagghar.	✓										✓									

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507	<i>All right, that's enough of that.</i>	✓							✓					✓	✓						
	<i>Baiklah, sudah cukup.</i>	✓							✓					✓							
508	That was his fault, you see .*		✓									✓						✓			
	<i>Itu</i> salahnya.	✓										✓									
509	Tell me, how do you work that one out?		✓								✓		✓	✓		✓					
	<i>Katakan, bagaimana</i> kau bisa bicara begitu?		✓								✓		✓	✓							
510	<i>Because</i> he was a figurehead of great courage and bold exploits!	✓							✓			✓					✓				
	<i>Karena</i> dia bukan pemimpin yang berani dan tangguh!	✓							✓			✓									
511	no one like that ever existed in my family.	✓										✓					✓				
	Tak ada orang sepertinya di keluargaku.	✓										✓									
512	<i>What do you think of drink</i> , <i>because</i> I know, I'll never be like him.		✓						✓			✓					✓				
	<i>Menurutmu</i> kenapa aku minum? Sebab kutahu, aku takkan pernah sepertinya.		✓								✓	✓	✓								
513	<i>No it's far better</i> . I end it now Put us both out of our misery	✓							✓			✓								✓	
	<i>Tidak</i> . Ini jauh lebih baik sekarang menempatkan kita dalam kesengsaraan.	✓							✓			✓									
514	What is it, <i>Snowy</i> ?	✓								✓			✓			✓					
	Ada apa , <i>Snowy</i> ?	✓												✓							
515	I'm going to lower myself into the sea.	✓										✓			✓						
	Aku akan terjun ke dalam laut.	✓										✓									
516	Those are Portuguese markings.	✓										✓				✓					
	<i>Itu</i> pesawat Portugis.	✓										✓									
517	Where is the Karaboudjan registered?	✓									✓		✓		✓						
	Dimana Karaboudjan terdaftar?	✓									✓		✓								
518	We are saved!	✓										✓			✓						
	Kita selamat!	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
519	<i>Captain</i> , get down .	✓						✓						✓	✓						
	<i>Kapten</i> , merunduk .	✓						✓						✓							
520	Bad news , <i>Captain</i> , we 've only got one bullet!		✓					✓				✓		✓	✓						
	Kabar buruk , <i>Kapten</i> Kita cuma punya satu peluru!		✓					✓				✓		✓							
521	<i>What</i> 's the good news?	✓									✓		✓			✓					
	Kabar baiknya apa?	✓												✓							
522	We 've got one bullet	✓										✓			✓						
	Kita punya satu peluru.	✓										✓									
523	You got that!	✓										✓			✓						
	Kau menembaknya!	✓										✓									
524	Ah! Well done , my boy.	✓			✓									✓		✓					
	Hebat , Nak.	✓												✓							
525	Stay here , Captain.	✓												✓	✓						
	Tetap disini , Kapten	✓												✓							
526	Don't take your eyes off of them!	✓												✓	✓						
	Jangan lepaskan pandanganmu pada mereka!	✓												✓							
527	<i>Just as</i> I thought, the ignition lead has been cut!		✓						✓			✓		✓	✓						
	<i>Seperti yang</i> kuduga , pengapiannya terputus!		✓						✓			✓		✓							
528	One more pass and we will finish them off.		✓			✓						✓		✓	✓						
	Sekali putaran lagi kita habisi mereka.		✓									✓		✓							
529	you do know what your doing, eh, Tintin	✓										✓						✓			
	Kau tahu cara menerbangkannya, Tintin?	✓										✓									
530	I interviewed a pilot once?	✓										✓				✓					
	Aku pernah mewawancarai seorang pilot?	✓										✓									
531	Which way to North Africa?	✓												✓	✓						
	Arah kemana Afrika Utara?	✓												✓							

bold: topical, common: textual, *italic* : interpersonal, ***italic bold*** : interpersonal-topical, star (*): marked Theme

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
532	we 've caught up with them.	✓										✓			✓						
	Kita berhasil mendahului mereka.	✓										✓									
533	But do you think we might find another way to North Africa	✓				✓				✓			✓			✓					
	Menurutmu kita bisa temukan jalan lain ke Afrika utara?	✓												✓							
534	that doesn't take us through that Wall of Death?	✓												✓	✓						
	Yang tak membuat kita memasuki Dinding Kematian?	✓												✓							
535	We Cannot turn back.	✓										✓			✓						
	Kita tak bisa berbalik arah.	✓										✓									
536	Those a surgical spirits for medicinal purposes only.	✓										✓						✓			
	Itu hanya untuk kebutuhan medis.	✓										✓									
537	It's almost empty.	✓										✓								✓	
	Hampir kosong.			✓																	
538	This may sound crazy but I 've got a plan.		✓			✓						✓			✓						
	ini mungkin terdengar gila Tapi aku punya rencana.		✓			✓						✓			✓						
539	The alcohol in that bottle may give us a few more miles.	✓										✓			✓						
	Alkohol dalam botol itu bisa membawa kita terbang beberapa mil lagi.	✓										✓									
540	I need you to climb out of the plane and pour it into the fuel tank.	✓										✓			✓						
	Aku ingin kau pergi ke depan pesawat dan menuangkannya ke tangki.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
541	There's a terrible storm out there!	✓										✓			✓						
	Ada badai buruk diluar!	✓										✓									
542	And it's raining!	✓				✓						✓								✓	
	Dan hujan!			✓																	
543	And you call yourself a Haddock?	✓				✓						✓			✓						
	Dan kau menamai dirimu Haddock?	✓				✓						✓									
544	<i>Captain</i> , can you hear me?	✓						✓		✓			✓		✓						
	<i>Kapten</i> , bisa dengar aku?	✓						✓		✓			✓								
545	You're doing fine.	✓										✓			✓						
	Kau baik-baik saja.	✓										✓									
546	<i>Now</i> , pour the bottle into the tank.	✓							✓					✓	✓						
	<i>Sekarang</i> , tuangkan ke dalam tangki.	✓							✓					✓							
547	We're running on fumes!	✓										✓			✓						
	Kita kehabisan bahan bakar!	✓										✓									
548	I can't see!	✓										✓			✓						
	ku tak bisa melihat.	✓										✓									
549	We can't!	✓										✓								✓	
	Tak bisa!			✓																	
550	We're not there yet!	✓										✓			✓						
	Kita belum sampai!	✓										✓									
551	Do something!	✓												✓	✓						
	Lakukan sesuatu!	✓												✓							
552	Hold on , Tintin!	✓												✓	✓						
	Bertahanlah , Tintin!	✓												✓							
553	I'm coming!	✓										✓			✓						
	Aku datang!	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
554	The Land of Thirst. Padang pasir.	✓										✓								✓	
555	Will you stop saying that! Bisakah kau berhenti mengatakannya!	✓								✓			✓		✓						
556	You don't understand, I 've run out. Kau tak paham, Aku kehabisan tenaga.		✓									✓			✓						
557	You don't know what that means. Kau tak tahu apa artinya.	✓										✓			✓						
558	<i>Captain</i> , we have to keep going. <i>Kapten</i> , kita harus terus jalan.	✓						✓				✓			✓						
559	Lean your weight on me. Tumpukan beratmu padaku.	✓												✓	✓						
560	A man can only hang on for so long without his vitals. Manusia tak bisa bertahan hidup tanpa kebutuhan dasarnya.	✓										✓				✓					
561	<i>Captain</i> , calm down there are worse things than sobering up. <i>Kapten</i> , ada hal yang lebih penting yang harus dikhawatirkan.	✓						✓						✓					✓		
562	We 're saved! Kita selamat!	✓										✓			✓						
563	<i>Captain</i> , just a mirage. <i>Kapten</i> , itu cuma fatamorgana.	✓						✓						✓	✓						
564	It was here. Tadi ada disini.	✓										✓			✓						
565	I saw it. Aku melihatnya.	✓										✓			✓						

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
566	It was just your mind playing tricks.	✓										✓							✓		
	Itu cuma ada di pikiranmu.	✓										✓									
567	It's the heat.	✓										✓				✓					
	Karena panas ini.	✓							✓			✓									
568	I Have To go home.	✓										✓			✓						
	Aku harus pulang.	✓										✓									
569	I have to go back to the sea.	✓										✓			✓						
	Aku harus kembali ke laut.	✓										✓									
570	Captain, you're Hallucinating.	✓						✓				✓			✓						
	Kapten, kau berhalusinasi.	✓						✓				✓									
571	Did you ever see a more beautiful site?	✓								✓		✓	✓		✓						
	Apa kau pernah melihat tempat yang lebih indah?	✓									✓		✓								
572	She is turning into the wind.	✓										✓			✓						
	Ia berlayar dengan bantuan angin.	✓										✓									
573	All sails set.	✓												✓	✓						
	Semua layar dipasang.	✓												✓							
574	Isn't she a beauty?	✓								✓		✓			✓						
	Bukankah kapalnya indah?	✓								✓		✓	✓								
575	Tell me captain, what else can you see?		✓								✓	✓	✓		✓						
	Katakan, Kapten, Apalagi yang kau lihat?		✓								✓	✓	✓								
576	She's got the wind behind her.	✓										✓			✓						
	Ada angin membantunya.	✓										✓									
577	Look at the pace she is setting.	✓												✓				✓			
	Lihat lajunya.	✓												✓							
578	The blood runs cold in every sea captain who looks upon that flag... they know,they're facing a fight to the death.		✓									✓	✓						✓		
	Semua kapten yang melihat bendera itu ketakutan..... mereka tahu sedang menghadapi kematian.		✓									✓	✓								
579	But Sir Francis is a Haddock.	✓					✓					✓			✓						
	Tapi Sir Francis seorang Haddock.	✓					✓					✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
580	<u>and Haddock's</u> don't flee.	✓				✓						✓			✓						
	Dan <u>Haddock</u> tak melarikan diri.	✓				✓						✓									
581	<u>All hands</u> on deck!	✓												✓	✓						
	<u>Semua</u> di posisi!	✓												✓							
582	<u>Gunners</u> to their stations!	✓										✓			✓						
	<u>Penembak</u> di posisinya!	✓										✓									
583	<u>Let's</u> unload the King's yellow-bellied, lily livered, sea slugs! shot into these	✓												✓					✓		
	<u>Muatkan</u> meriam kedalam...perut kuning siput laut itu!	✓												✓							
584	<u>Prepare</u> to bring her about!	✓												✓			✓				
	<u>Bersianlah</u> untuk menembak!	✓												✓							
585	<u>Mr. Nichols</u> , <u>secure</u> the cargo.	✓						✓						✓	✓						
	<u>Tn. Nichols</u> , <u>amankan</u> kargo	✓						✓						✓							
586	<u>Prepare</u> to repel boarders!	✓												✓	✓						
	<u>Bersianlah</u> menghalau penverang!	✓												✓							
587	<u>We</u> need more men.	✓										✓			✓						
	<u>Kita</u> butuh lebih banyak ABK.	✓										✓									
588	<u>Then he</u> saw him.	✓				✓						✓			✓						
	Lalu <u>ia</u> melihatnya.	✓				✓						✓									
589	<u>Rising</u> from the dead!	✓												✓	✓						
	<u>Bangkit</u> dari kematian!	✓												✓							
590	<u>Who</u> , captain?	✓									✓		✓		✓						
	<u>Siapa</u> , Kapten?	✓									✓		✓								
591	<u>Who</u> do you see?	✓									✓		✓		✓						
	<u>Siapa</u> yang kau lihat?	✓									✓		✓								
592	<u>The shin</u> is gone.	✓										✓			✓						
	<u>Kapalnya</u> lenyap.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
593	<i>What</i> do you mean gone?	✓									✓		✓		✓						
	<i>Apa</i> maksudmu lenyap?	✓									✓		✓								
594	<i>What</i> happened next?	✓									✓		✓		✓						
	<i>Apa</i> yang terjadi berikutnya?	✓									✓		✓								
595	<i>Oh Jupiter I</i> have beard!	✓							✓			✓			✓						
	<i>Astaga, aku</i> jenggotan!	✓							✓			✓									
596	<i>Since when</i> did I have a beard?	✓							✓		✓		✓		✓						
	<i>Sejak kapan</i> aku jenggotan?	✓							✓		✓		✓								
597	<i>Something</i> Happened on you.	✓												✓	✓						
	<i>Sesuatu</i> terjadi denganmu.	✓												✓							
598	<i>It</i> is the key to everything.	✓										✓			✓						
	<i>Itu</i> adalah kunci ke semuanya.	✓										✓									
599	<i>You</i> must try to remember.	✓										✓			✓						
	<i>Kau</i> harus coba mengingat.	✓										✓									
600	<i>Unicorn ... I</i> 'm so thirsty.	✓						✓				✓			✓						
	<i>Unicorn ... Aku</i> haus sekali.	✓						✓				✓									
601	<i>Tintin, what</i> 's happening to me?	✓						✓			✓		✓		✓						
	<i>Tintin, apa</i> yang terjadi denganku?	✓						✓			✓		✓								
602	<i>And to think</i> all it took was a day in the Sahara.	✓				✓								✓	✓						
	<i>Kurasa</i> kita sudah sehari di gurun Sahara.	✓												✓							
603	<i>You</i> 're sober.	✓										✓			✓						
	<i>Kau</i> masih sadar.	✓										✓									
604	<i>This one</i> is all right.	✓												✓	✓						
	<i>Yang ini</i> baik-baik saja.	✓												✓							
605	<i>Check</i> the other!	✓												✓	✓						
	<i>Periksa</i> yang satunya.	✓												✓							
606	<i>Lieutenant Delcourt, welcome</i> to the Afghar Outpost.	✓						✓						✓	✓						
	<i>Letnan Delcourt, selamat datang</i> di pos terdepan Afghar.	✓						✓						✓							
607	<i>We</i> owe you our lives.	✓										✓			✓						
	<i>Kami</i> berhutang nyawa padamu.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
608	<i>Did</i> you find my friend?	✓								✓		✓				✓					
	Kau temukan temanku?	✓										✓									
609	<i>Yes</i> , but he is not in good shape.	✓			✓				✓			✓				✓					
	<i>Ya</i> , tapi ia tak sehat.	✓			✓				✓			✓									
610	He is still suffering the effects of acute dehydration.	✓										✓			✓						
	Ia masih menderita efek dehidrasi.	✓										✓									
611	He is quite Delirious.	✓										✓			✓						
	Pikirannya sedikit terganggu.	✓										✓									
612	<i>Why</i> don't we pay him a visit?	✓									✓		✓		✓						
	<i>Kenapa</i> kita tak mengunjunginya?	✓									✓		✓								
613	Oh, <i>Haddock</i> , you 're awake.	✓			✓			✓				✓			✓						
	<i>Haddock</i> , kau sudah bangun.	✓						✓				✓									
614	I have a visitor for you.	✓										✓					✓				
	Ada tamu untukmu.	✓												✓							
615	I think you mistake the room.	✓										✓			✓						
	Kurasa kau salah kamar.	✓												✓							
616	<i>Captain</i> , it is Tintin.	✓						✓				✓			✓						
	<i>Kapten</i> , ini Tintin.	✓						✓				✓									
617	Our plane crashed in the desert.	✓										✓			✓						
	Pesawat kita jatuh di gurun.	✓										✓									
618	<i>Don't</i> you remember?	✓								✓		✓			✓						
	Kau tak ingat?	✓										✓									
619	Oh no, I 'm a naval man myself.	✓			✓							✓					✓				
	Tidak, Aku seorang pelaut.	✓			✓							✓									
620	I ll never fly, if I can help it.		✓			✓						✓					✓				
	Aku tak pernah terbang	✓										✓									
621	He is confused with someone else.	✓										✓					✓				
	Ia salah orang.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
622	<i>What</i> is this peculiar liquid?	✓									✓		✓				✓				
	<i>Air</i> apa ini?	✓												✓							
623	<i>There's no</i> bouquet .	✓										✓			✓						
	<i>Tak ada</i> buihnya.	✓										✓									
624	<i>Its</i> completely transparent.	✓										✓			✓						
	<i>Jernih</i> sekali.	✓										✓									
625	<i>Why, it's</i> water.	✓					✓					✓					✓				
	<i>Itu</i> air putih.	✓										✓									
626	<i>What</i> will they think of next?	✓									✓		✓				✓				
	<i>Mereka</i> pikir berikutnya apa?	✓										✓									
627	<i>Well, we</i> suspect he has a concussion	✓			✓							✓				✓					
	<i>Kami</i> menduga ia mengalami gegar otak.	✓										✓									
628	<i>He</i> is sober!	✓										✓			✓						
	<i>Ia</i> tak mabuk!	✓										✓									
629	<i>you</i> were talking about Sir Francis.	✓										✓			✓						
	<i>Kau</i> bicara soal Sir Francis.	✓										✓									
630	<i>*Sir who?</i> Sir Francis.	✓												✓		✓					
	<i>*Sir siapa?</i>	✓												✓							
631	And <i>you</i> were telling me about what happened on the unicorn...	✓				✓						✓			✓						
	Dan <i>kau</i> cerita soal apa yang terjadi dengan Unicorn.	✓				✓						✓									
632	AAhh <i>the stuff</i> that dreams are made of wee chidrens dreams	✓			✓							✓				✓					
	<i>Kuda bertanduk itu</i> cuma dongeng anak kecil.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
633	Please try to remember captain.	✓												✓	✓						
	Cobalah mengingatnya, Kapten.	✓												✓							
634	Lives are at risk	✓												✓	✓						
	Hidup penuh resiko.	✓												✓							
635	<i>Snowy</i> , what have you done?	✓						✓			✓		✓		✓						
	<i>Snowy</i> , apa yang kau lakukan?	✓						✓			✓		✓								
636	I'd stand back if I were you.		✓				✓					✓					✓				
	Aku akan mundur jika jadi kau.	✓										✓									
637	He will just snap.	✓										✓					✓				
	Ia akan berubah gila.	✓										✓									
638	Show yourself Red Rackham!	✓												✓	✓						
	Tunjukkan dirimu Red Rackham!	✓												✓							
639	If it 's a fight you want you 've met your match!		✓				✓					✓			✓						
	Jika pertermpuran yang kau inginkan, kau dapat lawan seimbang!		✓				✓					✓		✓							
640	A fight with who?*	✓												✓	✓						
	Pertempuran dengan siapa?	✓												✓							
641	I remember everything now.	✓										✓			✓						
	Aku ingat semuanya sekarang	✓										✓									
642	Everything Granddaddy told me.	✓												✓	✓						
	Ana yang kakekku ceritakan.	✓												✓							
643	The Unicorn was taken.	✓										✓			✓						
	Unicorn diambil alih.	✓										✓									
644	The pirates were now the masters of the ship.	✓										✓			✓						
	Perompak yang menguasai kapalnya sekarang.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
645	The crew surrendered?	✓										✓			✓						
	Awak kapal menyerah?	✓										✓									
646	Granddaddy said that Red Rackham...called Sir Francis the King's dog	✓										✓			✓						
	Kakek bilang kalau Red Rackham...memanggil Sir Francis raja anjing.	✓										✓									
647	a pirate hunter sent to reclaim their hard won plunder.	✓										✓					✓				
	Perompak ingin menguasai barang rampasannya.	✓										✓									
648	Why would I waste my time on rum, tobacco, molasses, and dates	✓					✓					✓			✓						
	Kenapa aku buang waktuku demi rum, tembakau, gula dan kurma,	✓					✓					✓									
649	when you have a more valuable cargo on board?	✓									✓		✓		✓						
	saat kau punya kargo yang lebih berharga dari itu?	✓												✓							
650	Where is it?	✓									✓		✓		✓						
	Dimana?	✓									✓		✓								
651	You 'll have to kill me first	✓										✓			✓						
	Kau harus membunuhku lebih dulu.	✓										✓									
652	I will start with your men.	✓										✓				✓					
	Akan kumulai dengan awakmu.	✓							✓			✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
653	To save his men, he would give up the secret cargo.		✓									✓		✓	✓						
	Untuk menyelamatkan awaknya, ia akan menyerahkan kargo rahasianya.		✓									✓		✓							
654	And <i>where</i> was it?	✓				✓					✓		✓		✓						
	Dan <i>dimana</i>?	✓				✓					✓		✓								
655	Kill His men!	✓												✓	✓						
	Bunuh awaknya!	✓												✓							
656	You gave me your word.	✓										✓									
	Kau harus tepati janjimu.	✓										✓									
657	Sir Francis knew he was doomed, that he'd be hung from the highest yardarm.		✓			✓						✓			✓						
	Sir Francis tahu ia akan dihukum, Kalau ia akan digantung ditiang tinggi.		✓			✓						✓			✓						
658	But <i>they</i> didn't reckon on one thing.	✓				✓						✓			✓						
	Tapi <i>mereka</i> tak sadar satu hal.	✓				✓						✓									
659	Sir Francis was a Haddock.	✓										✓			✓						
	Sir Francis adalah seorang Haddock.	✓										✓									
660	And a Haddock has always has a trick up his sleeve.	✓				✓						✓			✓						
	Dan Haddock selalu punya senjata rahasia.	✓				✓						✓									
661	And with that <i>he</i> hurls himself forward!	✓							✓			✓			✓						
	Dan dengan itu, <i>ia</i> melepaskan diri!	✓							✓			✓									
662	he was on a bottle of rum rollin on the deck, and <i>he</i> opens it up.		✓			✓						✓			✓						
	Ia melihat sebotol minuman di dek, dan membukanya.	✓										✓									
663	And <i>he</i> lifts it to His lips... Then than he stops.		✓			✓						✓			✓						
	Dan <i>ia</i> membuka mulutnya... Lalu <i>ia</i> berhenti.		✓			✓						✓			✓						

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
664	This is no time for drinking.	✓										✓				✓					
	Bukan waktunya minum, katanya.	✓										✓									
665	he says, I need all my wits about me.	✓							✓			✓							✓		
	Aku butuh akal sehatku sekarang.	✓										✓									
666	<i>with that</i> he puts down the bottle and...Yes, yes, yes.	✓							✓			✓					✓				
	Lalu ia menaruh botolnya dan...Lalu ia menaruh botolnya dan...Ya, ya.		✓			✓						✓									
						✓						✓									
667	He puts down the bottle... And he grabs the sword.		✓			✓						✓			✓						
	Ia menaruh botolnya ... Dan ia mengambil pedang!		✓			✓						✓			✓						
												✓									
668	He makes his way to the ships magazine...where they keep all the gunpowder and the shot!		✓			✓						✓					✓				
	Ia berlari ke gudang senjata...tempat mereka menyimpan mesiu dan mercon!		✓									✓									
												✓									
669	you'd blow us sky high?	✓										✓					✓				
	Kau ingin meledakkan kami?	✓										✓									
670	Well come on then let's have you.	✓			✓									✓					✓		
	<i>Avolah</i> , kalau berani .	✓							✓					✓							
671	<i>Captain</i> , what is it?	✓						✓			✓		✓		✓						
	<i>Kapten</i> , ada apa?	✓						✓						✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
672	<i>How</i> can I be so blind?	✓									✓		✓		✓						
	<i>Kenapa</i> aku begitu buta?	✓									✓		✓								
673	<i>What</i> are you talking about?	✓									✓		✓		✓						
	<i>Apa</i> yang kau bicarakan?	✓									✓		✓								
674	<i>This isn't</i> just about the scrolls or the treasure that went down with the ship.	✓										✓			✓						
	<i>Ini bukan</i> hanya soal perkamen atau...harta karun yang terkuburbersama kapal itu.	✓										✓									
675	<i>It's</i> me!	✓										✓			✓						
	<i>Tapi aku!</i>	✓										✓									
676	<i>It's</i> me he's after!	✓										✓					✓				
	<i>Aku</i> yang ia buru!	✓										✓									
677	<i>You'll</i> suffer a curse upon you and your name, Haddock.	✓										✓			✓						
	<i>Kau</i> akan menderita kutukan atasmu dan namamu, Haddock.	✓										✓									
678	<i>He</i> wants vengeance.	✓										✓			✓						
	<i>Ia</i> ingin balas dendam.	✓										✓									
679	<i>We</i> are out of time.	✓										✓			✓						
	<i>Kita</i> kehabisan waktu.	✓										✓									
680	<i>I</i> curse you.	✓										✓			✓						
	<i>Ku</i> kutuk kau.	✓										✓									
681	<i>I</i> curse your name...and <i>all who</i> come after!		✓			✓						✓		✓	✓						
	<i>Ku</i> kutuk namamu... dan <i>siapa saja</i> keturunanmu.		✓			✓						✓		✓							
682	<i>It</i> is not over, <i>it</i> was never...	✓										✓			✓						
	<i>Itu</i> belum usai, takkan pernah...	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
683	I don't understand.	✓										✓			✓						
	Aku tak mengerti.	✓										✓									
684	<i>Who</i> is after you?	✓									✓		✓				✓				
	<i>Siana</i> yang memburumu?	✓									✓		✓								
685	He is a Red Rackham's descendent.	✓										✓			✓						
	Dialah keturunan Red Rackham.	✓										✓									
686	He needs to finish the matter.	✓										✓			✓						
	Ia ingin mengakhiri masalah ini.	✓										✓									
687	<i>That's why</i> he did it.	✓							✓			✓			✓						
	<i>Karena itulah</i> ia melakukannya.	✓							✓			✓									
688	Sank his own ship!	✓												✓	✓						
	Menenggelamkan kapalnya!	✓												✓							
689	Sir Francis sent that treasure to the bottom of the sea.	✓										✓			✓						
	Sir Francis menenggelamkann harta karun itu ke dasar laut.	✓										✓									
690	He would be damned before he let Red Rackham have it.		✓			✓						✓			✓						
	Ia akan dikutuk jika ia biarkan Red Rackham memilikinya.		✓			✓						✓			✓						
691	But he couldn't let it lie.	✓				✓						✓					✓				
	Tapi ia tak biarkan harta itu menghilang.	✓				✓						✓									
692	He left the clue.	✓										✓			✓						
	Ia tinggalkan petunjuk.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
693	Three clues wrapped in a riddle concealing the secret.	✓										✓			✓						
	Tiga petunjuk yang terbungkus teka-teki yang menyelubungi rahasianya.	✓										✓									
694	But only a true Haddock will be able to solve it.	✓				✓						✓			✓						
	Tapi hanya Haddock sejati yang bisa memecahkannya.	✓				✓						✓									
695	The location to one of the greatest sunken treasures in all history.	✓										✓			✓						
	Lokasi dimana harta karun terbesar di dalam	✓										✓									
696	The wreck of the Unicorn.	✓										✓			✓						
	Rongsokan kapal Unicorn.	✓										✓									
697	He means to steal it.	✓										✓			✓						
	Ia bermaksud mencurinya.	✓										✓									
698	<i>I swear</i> , as the last of the Haddocks, I'll find that treasure before him.	✓							✓			✓			✓						
	<i>Sumpah</i> , sebagai Haddocks terakhir, akan kutemukan harta itu sebelum dia.	✓							✓			✓									
699	It's no good.	✓										✓			✓						
	Ini buruk.	✓										✓									
700	It could be anywhere.	✓										✓			✓						
	Bisa jadi dimana saja.	✓										✓									
701	<i>Captain</i> , don't look now, but we are being followed		✓			✓		✓				✓		✓	✓						
	<i>Kapten</i> , jangan melihat sekarang, tapi kita sedang diikuti		✓			✓		✓				✓		✓							
702	What do you want?	✓										✓			✓						
	Apa maumu?	✓									✓		✓								
703	Why are you following us?	✓									✓		✓		✓						
	Kenapa mengikuti kami?	✓									✓		✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
704	<i>Who</i> are you looking for?	✓									✓		✓		✓						
	<i>Siapa</i> yang kau cari?	✓									✓		✓								
705	<i>We</i> are in disguise.	✓										✓			✓						
	<i>Kami</i> sedang menyamar.	✓										✓									
706	<i>You</i> got the message <i>I</i> sent from the ship		✓									✓			✓						
	<i>Kau</i> terima pesan yang <i>kukirim</i> dari kapal.		✓									✓			✓						
707	Yes, <i>well</i> , bit of a long story, <i>that The upshot</i> is we caught the thief, retrieved your wallet and hopped on the next plane to Bagghar.		✓		✓		✓					✓		✓	✓						
	Ya, <i>kisah</i> yang panjang. <i>Hasilnya</i> kami menangkap pencurinya, mengambil dompetmu, dan naik pesawat ke Bagghar		✓		✓							✓		✓							
708	Yes, that pocket picker has picked his last pocket.	✓			✓							✓			✓						
	Ya, <i>pencopet itu</i> mencopet dompet terakhirnya.	✓			✓							✓									
709	<i>He</i> didn't take any money.	✓										✓			✓						
	<i>Ia</i> tak mengambil uangmu.	✓										✓									
710	<i>It's not</i> the money I'm not worried about.	✓										✓			✓						
	<i>Bukan</i> uang yang kucemaskan.	✓										✓									
711	<i>The odds</i> are even!	✓										✓							✓		
	<i>Ini</i> dia!	✓										✓									
712	<i>Now</i> , <i>it's time</i> to find the next two scrolls.	✓							✓			✓			✓						
	<i>Sekarang saatnya</i> kita temukan dua perkamen lainnya.	✓										✓									
713	<i>That's</i> his secret weapon.	✓										✓			✓						
	<i>Itu</i> senjata rahasianya.	✓										✓									
714	<i>We</i> are blessed with your presence.	✓										✓			✓						
	<i>Kami</i> terberkati dengan kehadiranmu.	✓										✓									
715	<i>May I</i> introduce my escort, Monsieur Shuggair Addeitiff!	✓							✓			✓			✓						
	Boleh <i>kuperkenalkan</i> temanku.Tn. Shuggair Addeitiff!	✓							✓			✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
716	He has been very...passionate in his support of this concert.	✓										✓			✓						
	Ia sangat...semangat dalam mendukung konser ini.	✓										✓									
717	It's my first visit to the third world.	✓										✓			✓						
	Ini kunjungan pertamaku di dunia ketiga.	✓										✓									
718	I must escort Madam to the dressing room.	✓										✓			✓						
	Aku harus mengantar Nona ini ke ruang ganti	✓										✓									
719	<i>Here</i> , I want you to look after this.	✓							✓			✓			✓						
	<i>Ini</i> , aku ingin kau menjaganya.								✓			✓									
720	What are you doing?	✓									✓		✓		✓						
	Apa yang kau lakukan?	✓									✓		✓								
721	Are you sure?	✓								✓			✓		✓						
	Kau yakin?	✓										✓									
722	If I 'm caught, I don't want them to find this on me.		✓			✓						✓			✓						
	Jika aku tertangkap, aku tak mau mereka temukan ini padaku.		✓			✓						✓			✓						
723	I will guard this with my life.	✓										✓				✓					
	Akan kujaga ini dengan nyawaku.	✓							✓			✓									
724	What 's that noise?	✓									✓		✓		✓						
	Kebisingan apa ini?	✓												✓							
725	They are bleeding.	✓										✓				✓					
	Telingaku ...Berdarah.	✓										✓									
726	Oh, <i>Columbus</i> ! It's every man for himself!	✓			✓				✓			✓			✓						
	Oh, <i>Columbus</i> ! Selamatkan diri kalian	✓			✓				✓					✓							
727	That was close	✓										✓			✓						
	Hampir saia.	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
728	Those two there, they 're here to steal your ship!		✓									✓			✓						
	Mereka berdua disana, ingin mencuri kapalmu!	✓										✓									
729	Arrest him and the ugly one !		✓			✓						✓			✓						
	Tahan dia dan pria jelek itu !		✓			✓						✓			✓						
730	Yes! Thief! Arrest him!	✓			✓			✓				✓			✓						
	Ya! Pencuri! Tahan dia	✓			✓			✓				✓									
731	Sakharine has got the scroll.	✓										✓			✓						
	Sakharine sudah dapatkan perkamennya.	✓										✓									
732	It's worse than that!	✓										✓			✓						
	Lebih buruk dari itu!	✓										✓									
733	What do you mean?	✓									✓		✓		✓						
	Apa maksudmu?	✓									✓		✓								
734	They took your scroll Tintin	✓										✓			✓						
	Mereka mengambil perkamenmu, Tintin.	✓										✓									
735	Its gone.	✓										✓								✓	
	Hilang.			✓																	
736	What happened?	✓									✓		✓		✓						
	Apa yang terjadi?	✓									✓		✓								
737	He knocked me down in the garden and there was a bottle of alcohol.		✓			✓						✓			✓						
	Ia memukulku roboh di taman dan... Ada sebotol alkohol		✓			✓						✓			✓						
738	I can smell it on you.	✓										✓			✓						
	Aku bisa menciumnya dari mulutmu	✓										✓									
739	Hurry. Back to the boat.	✓							✓					✓	✓						
	Cepat. Kembali ke kapal.	✓							✓					✓							
740	Tintin, where are you going?	✓						✓			✓		✓		✓						
	Tintin, kau mau kemana?	✓						✓				✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
741	<i>Did</i> you hit anything?	✓								✓			✓		✓						
	<i>Kau</i> mengenai sesuatu?	✓										✓									
742	I'll take those thank you.	✓										✓			✓						
	<i>Aku</i> ambil itu, terima kasih.	✓										✓									
743	<i>Come on, Snowy!</i> Incoming falcon at 4 o'clock!	✓						✓	✓			✓					✓				
	<i>Ayo, Snowy! Cepat!</i> Ada elang arah jam 4	✓						✓	✓			✓									
744	Come here my beauty.	✓												✓	✓						
	Kemarilah cantik.	✓												✓							
745	I'll kill you if I find you!		✓				✓					✓					✓				
	Akan kubunuh kau jika dapat!	✓										✓									
746	<i>Captain</i> , the bird! Grab it!	✓						✓				✓			✓						
	<i>Kapten</i> , burungnya! Tangkap!	✓						✓				✓									
747	<i>Great work, Snowy!</i> I Now don't let it go.	✓						✓	✓			✓					✓				
	<i>Bagus, Snowy!</i> Jangan sampai lepas.	✓						✓	✓					✓							
748	<i>Snowy</i> , I 'm coming!	✓						✓				✓			✓						
	<i>Snowy</i> , aku datang!	✓						✓				✓									
749	*There he is , stop!	✓												✓		✓					
	Itu dia! Berhenti.	✓										✓									
750	You double-dealing, pilfering parasites!	✓										✓								✓	
	Kau parasit tak tahu diri!	✓										✓									
751	The scrolls are lining up.	✓										✓			✓						
	Perkamennya berlapis.	✓										✓									
752	These are hidden numbers.	✓										✓			✓						
	Ada angka tersembunyi.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
753	<i>What</i> does it say?	✓									✓		✓		✓						
	<i>Apa</i> tulisannya?	✓									✓		✓								
754	<i>I</i> wouldn't do that if <i>I</i> were you!		✓			✓						✓				✓					
	<i>Takkan</i> kulakukan itu jika jadi kau!	✓												✓							
755	<i>Let</i> the bird go.	✓												✓	✓						
	<i>Biarkan</i> burung itu terbang	✓												✓							
756	<i>What</i> do you value more.	✓												✓	✓						
	<i>Ana</i> <i>yang</i> lebih berharga bagimu.	✓												✓							
757	<i>Don't</i> listen to him.	✓												✓	✓						
	<i>Jangan</i> dengarkan dia.	✓												✓							
758	<i>You</i> 'll never get away with this, you sour-faced sassonack!	✓										✓				✓					
	<i>Kau</i> takkan bisa kabur dari ini,dasar bajingan berwajah masam!	✓										✓									
759	<i>I</i> will kill him.	✓										✓			✓						
	<i>Akan</i> kubunuh kau.	✓										✓									
760	<i>Don't</i> worry about me, Tintin.	✓												✓	✓						
	<i>Jangan</i> mencemaskanku, Tintin.	✓												✓							
761	<i>Let</i> the bird go now...Or <i>this</i> man dies!		✓			✓						✓		✓	✓						
	<i>Lepaskan</i> burung itu...Atau <i>orang</i> itu mati!		✓			✓						✓		✓							
762	<i>You</i> two-timing troglodyte!	✓										✓					✓				
	<i>Kalian</i> berdua tolol!	✓										✓									
763	<i>Perhaps</i> <i>we</i> should put it to test?	✓							✓			✓					✓				
	<i>Mungkin</i> <i>kita</i> perlu mengujinya!	✓							✓			✓									
764	<i>Here's</i> mud in your eye	✓												✓		✓					
	<i>Ada</i> lumpur dimatamu.	✓												✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
765	Oh! We are saved!	✓			✓							✓				✓					
	Kita selamat!	✓										✓									
766	I love the beach	✓										✓			✓						
	Aku suka pantai.	✓										✓									
767	You said, you wanted a holiday.		✓									✓			✓						
	Katamu , kau ingin berlibur		✓									✓		✓							
768	Nobody takes my ship	✓										✓					✓				
	Tak ada orang yang merampas kapalku.	✓										✓									
769	They 've already taken it.	✓										✓				✓					
	Mereka sudah merampasnya.	✓										✓									
770	Nobody takes my ship twice!	✓										✓			✓						
	Tak boleh ada yang merampasnya dua kali!	✓										✓									
771	We 'll show them, <i>eh</i> , *won't we , Tintin?	✓			✓							✓					✓				
	Akan kita tunjukan pada mereka, Tintin	✓												✓							
772	<i>Alright</i> then - <i>what</i> 's the plan?	✓				✓			✓		✓		✓		✓						
	<i>Baiklah</i> , <i>apa</i> rencanamu?	✓							✓		✓		✓								
773	There is no plan.	✓												✓	✓						
	Tak ada rencana	✓												✓							
774	<i>Of course</i> there 's a plan you always gotta have a plan.		✓						✓			✓			✓						
	<i>Tentu saja</i> ada rencana. Kau selalu punya rencana.		✓						✓			✓			✓						
775	Sakharine has the scrolls, They lead him to the treasure.		✓									✓			✓						
	Sakharine punya perkamennya. Yang mengarahkannya pada harta karun itu.		✓						✓			✓		✓							
776	it could be anywhere in the world.	✓										✓			✓						
	Bisa dimana saja di dunia ini.	✓												✓							
777	We 'll never see him again.	✓										✓			✓						
	Kita takkan lagi melihatnya.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
778	I thought you were an optimist!	✓										✓			✓						
	Ku pikir kau orangnya optimis!	✓										✓									
779	You were wrong, <i>*weren't you?</i>		✓									✓					✓				
	Kau salah.	✓										✓									
780	I am a realist.	✓										✓					✓				
	Aku orangnya realistik	✓										✓									
781	It is just another name for a quitter.	✓										✓			✓						
	Itu kata lain dari orang putus asa.	✓										✓									
782	But do you get it? We failed.		✓				✓				✓	✓	✓		✓						
	Tapi apa kau mengerti? Kita gagal.		✓				✓				✓	✓	✓								
783	There are plenty of others willing to call you a failure	✓										✓			✓						
	Ada banyak orang yang akan memanggilmu si gagal.	✓										✓									
784	But don't you ever say it of yourself!	✓					✓							✓	✓						
	Tapi jangan sampai kau mengatakan itu pada dirimu!	✓					✓							✓							
785	You send out the wrong signal, that is what people pick up.		✓									✓			✓						
	Kau mengirim sinyal yang salah, itu yang ditangkap orang-orang.		✓									✓			✓						
786	Do you understand?	✓									✓		✓		✓						
	Kau paham?	✓										✓									
787	You care about something, you fight for it.	✓										✓						✓			
	Jika kau peduli akan sesuatu, maka perjuangkanlah	✓					✓					✓									
788	You hit a wall, you push through it.		✓									✓				✓					
	Kau terobos dinding, kau dobrak untuk melewatinya.		✓									✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
789	There's something you need to know about failure, Tintin..	✓										✓			✓						
	Ada sesuatu yang harus kau ketahui soal kegagalan, Tintin.	✓										✓									
790	It can never let you free	✓										✓			✓						
	Kegagalan takkan pernah melepaskanmu	✓												✓							
791	What did you just say?	✓									✓		✓		✓						
	Kau tadi bilang apa?	✓										✓									
792	You hit a wall, you push through it?		✓									✓				✓					
	Kau terobos dinding, kau dobrak untuk melewatinya.		✓									✓									
793	<i>No, no, no</i> , you said something about sending out a signal!	✓			✓							✓							✓		
	<i>Bukan</i> . Soal mengirimkan sinyal!	✓			✓									✓							
794	I sent a radio message from the Karaboudjan.	✓										✓			✓						
	Aku kirimkan pesan radio dari Karaboudjan.	✓										✓									
795	I know what radio frequency they are transmitting on.	✓										✓			✓						
	Aku tahu frekuensi radio yang mereka pancarkan.	✓										✓									
796	Well, how does that help us?	✓			✓						✓		✓			✓					
	Bagaimana itu bisa membantu kita?	✓									✓		✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
797	All we have to do is send that information to Interpol.	✓												✓	✓						
	Yang harus kita lakukan mengirimkan informasi itu pada Interpol.	✓												✓							
798	They can track the signals and figure out which way they are headed.	✓										✓			✓						
	Mereka bisa melacak sinyalnya dan menemukan kemana mereka tuju.	✓										✓									
799	Any port they enter, we will know at once.		✓									✓		✓	✓						
	Pelabuhan mana yang mereka masuki, kita akan segera tahu.		✓									✓		✓							
800	We can get there first.	✓										✓					✓				
	Kita bisa naik itu dulu.	✓										✓									
801	What are we doing here boss.	✓									✓		✓		✓						
	Apa yang kita lakukan disini, bos?	✓									✓		✓								
802	We're right back where we started.	✓										✓			✓						
	Kita kembali ketempat kita mulai.	✓										✓									
803	Keep your mouth shut.	✓												✓	✓						
	Tutup mulutmu.	✓												✓							
804	<i>Don't worry</i> , <i>as long as</i> we get our share.	✓							✓			✓			✓						
	<i>Jangan khawatir</i> , <i>selama</i> kami dapat bagian.	✓							✓			✓									
805	You will get your share	✓										✓			✓						
	Kau akan dapat bagian.	✓										✓									
806	Where are you going?	✓									✓		✓		✓						
	Kau mau kemana?	✓										✓									
807	I trust you had a successful trip abroad.	✓										✓			✓						
	Aku yakin Anda melakukan perjalanan sukses.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
808	<i>Do</i> I pay you to talk to me?	✓								✓			✓		✓						
	<i>Apa</i> aku membayarmu untuk bicara denganku?	✓									✓		✓								
809	<i>You</i> do not pay me at all.	✓										✓							✓		
	<i>Sama sekali</i> tidak.	✓												✓							
810	<i>What</i> the blazes? Nestor,	✓									✓		✓		✓						
	<i>Ana</i> -apaan ini? Nestor!	✓									✓		✓								
811	<i>Caught in</i> like a rat in a trap.	✓												✓	✓						
	<i>Ditangkap</i> seperti tikus dalam perangkap.	✓												✓							
812	<i>Gentlemen</i> . <i>He</i> is all yours.	✓						✓				✓			✓						
	<i>Selamat, tuan-tuan</i> . <i>Ia</i> milik kalian.	✓						✓	✓			✓									
813	<i>Yes</i> . <i>We</i> also have an arrest warrant issued by both Interpol and the FBI.	✓			✓							✓			✓						
	<i>Ya</i> . <i>Kami</i> juga punya izin penahanan dari Interpol dan FBI.	✓			✓							✓									
814	<i>Your friend</i> who got shot. Barnaby?	✓										✓			✓						
	<i>Temammu</i> yang tertembak...Barnaby?	✓										✓									
815	<i>He</i> was one of their agents.	✓										✓			✓						
	<i>Ia</i> salah satu agen mereka.	✓										✓									
816	<i>It</i> still doesn't make sense.	✓										✓			✓						
	<i>Ini</i> masih tak masuk akal.	✓										✓									
817	<i>He</i> has the key to the treasure of the Unicorn.	✓										✓			✓						
	<i>Ia</i> punya kunci harta karun Unicorn.	✓										✓									
818	<i>Which</i> is sitting somewhere in the ocean floor.	✓												✓	✓						
	<i>Yang</i> terkubur di dasar lautan.	✓												✓							
819	<i>Why</i> would he come back home?	✓									✓		✓		✓						
	<i>Kenapa</i> ia mesti pulang?	✓									✓		✓								

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
820	That is Mr. Sakharine to you.	✓										✓			✓						
	Ini Tn. Sakharine untukmu.	✓										✓									
821	<i>What</i> 's going...?	✓									✓		✓		✓						
	<i>Ana</i> yang...?	✓									✓		✓								
822	we have to go	✓										✓			✓						
	Kita harus pergi.	✓										✓									
823	<i>Just as</i> Sir Francis was yours.	✓							✓			✓			✓						
	<i>Sama seperti</i> Sir Francis bagimu.	✓							✓			✓									
824	It's the unfinished business.	✓										✓			✓						
	Ini urusan yang belum selesai.	✓										✓									
825	Oh I'm glad you know the truth, Haddock.	✓			✓							✓					✓				
	Aku senang kau tahu kebenarannya, Haddock.	✓										✓									
826	<i>Until</i> you could remember... killing you, wouldn't have been this much fun.	✓							✓			✓			✓						
	<i>Sampai</i> kau bisa mengingat, membunuhmu, itu takkan menyenangkan ini.	✓							✓			✓									
827	<i>Who</i> gave you permission to board my ship?	✓									✓		✓		✓						
	<i>Siapa</i> yang memberimu izin menaiki kapalku?	✓									✓		✓								
828	I don't need it.	✓										✓			✓						
	Aku tak perlu izin.											✓									
829	I've never needed it.	✓										✓			✓						
	Aku takkan pernah perlu.	✓										✓									
830	The legend says, only a Haddock can discover The Secret of the Unicorn.	✓										✓			✓						
	Legenda berkata, hanya Haddock yang bisa mengungkap Rahasia Kapal Unicorn.	✓										✓									
831	It took a Rackham to get the job done.	✓										✓			✓						
	Butuh Rackham untuk melakukannya.	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
832	<u>So</u> you have lost again, Haddock.	✓				✓						✓			✓						
	Jadi kau kalah lagi, Haddock.	✓				✓						✓									
833	<i>That's right!</i> Why don't you have a drink?	✓							✓		✓		✓		✓						
	<i>Benar!</i> Kenapa kau tak minum!	✓							✓		✓		✓								
834	It's all you got left! *Isn't it?		✓							✓		✓				✓					
	Hanya itu yang tersisa, 'kan?	✓												✓							
835	Everything which was rightfully yours, is now mine.	✓										✓			✓						
	Semua yang sejatinya adalah hakmu, kini jadi milikku.	✓										✓									
836	<i>Thundering typhoons.</i> Nobody takes my ship.	✓							✓			✓			✓						
	<i>Tofan bergemuruh.</i> Takkan ada yang merampas kapalku.	✓							✓			✓									
837	We have you now, you devil.	✓										✓			✓						
	Kami menangkapmu, penjahat.	✓										✓									
838	You are under arrest.	✓										✓			✓						
	Kau ditahan.	✓										✓									
839	Do you see?	✓								✓			✓		✓						
	Kau lihat?	✓									✓	✓									
840	<i>Blistering barnacles!</i> They 're coordinates!	✓							✓			✓			✓						
	<i>Astaga!</i> Itu titik koordinat!	✓							✓			✓									
841	It took all three scrolls to form the numbers.	✓										✓			✓						
	Butuh semua perkamen untuk melihat angkanya.	✓												✓							
842	That 's the location of the treasure!	✓										✓			✓						
	Itu lokasi harta karun itu!	✓										✓									
843	We did it!	✓										✓			✓						
	Kita berhasil!	✓										✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
844	A nudge to starboard should do it.	✓												✓	✓						
	Belok kanan jika perlu.	✓												✓							
845	Are you sure we're on course?	✓								✓			✓		✓						
	Kau yakin kita ditujuan?	✓										✓									
846	<i>Aye</i> , <i>trust me</i> , I know these parts like the back of my hand!	✓			✓			✓	✓			✓			✓						
	<i>Ya</i> , <i>percayalah</i> . Aku tahu soal ini seperti mengenali punggung tanganku!	✓			✓				✓			✓									
847	Those coordinates lead here.	✓										✓						✓			
	Apa koordinatnya disini.	✓										✓									
848	This is where Sir Francis hid it?	✓										✓			✓				✓		
	Ini tempat dimana Sir Francis menyembunyikannya?	✓										✓									
849	I thought the treasure went down with the ship.	✓										✓			✓						
	Ku pikir harta karun itu tenggelam bersama kapal.	✓										✓									
850	<i>Master Haddock</i> , <i>Mister Tintin</i> , I 've been expecting you.	✓						✓	✓			✓			✓						
	<i>Tn. Haddock</i> , <i>Tn. Tintin</i> , aku sudah menanti kalian.	✓						✓	✓			✓									
851	Welcome to the Marlinspike Hall.	✓												✓		✓					
	Selamat datang di Puri Marlinspike.	✓												✓							
852	Would you look at this place!	✓												✓	✓						
	Bisa kau lihat tempat ini!	✓												✓							
853	I don't think it's changed at all <i>since I</i> was a wee boy.		✓						✓			✓			✓						
	Kurasa tak berubah sama sekali <i>sejak aku</i> masih kecil.		✓						✓			✓		✓							
854	And may I say , Sir,	✓				✓								✓		✓					
	Dan boleh ku berkata , Pak,	✓				✓								✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
855	<i>how much</i> I am looking forward to having a Haddock back in charge of the estate.	✓							✓			✓					✓				
	<i>betapa</i> aku ingin melihat Haddock kembali ke tempat ini.	✓							✓			✓									
856	You 'll be waiting a long time, Nestor.	✓										✓					✓				
	Kau sudah menunggu terlalu lama, Nestor.	✓										✓									
857	<i>There's no way</i> I could afford to live here.	✓							✓			✓						✓			
	<i>Tak mungkin</i> aku bisa tinggal di tempat ini.	✓							✓			✓									
858	<i>Well, Captain, you</i> know the house.	✓			✓			✓				✓					✓				
	<i>Kapten, kau</i> tahu rumah ini.	✓						✓				✓									
859	<i>Where</i> do we start?	✓									✓		✓		✓						
	<i>Dimana</i> kita memulainya?	✓									✓		✓								
860	<i>Is</i> the cellar still here?	✓								✓			✓				✓				
	Ada gudang bawah tanah disini?	✓										✓									
861	No, no no, no this isn't there.	✓			✓							✓						✓			
	Tidak, tidak. Bukan disini.	✓			✓									✓							
862	I meant the other cellar.	✓										✓					✓				
	Maksudku gudang bawah tanah lain.	✓										✓									
863	I'm sorry, there is no other cellar.		✓									✓					✓				
	<i>Maaf, tak ada</i> yang lain.	✓							✓			✓									
864	It was bigger than this.	✓										✓				✓					
	Lebih besar dari ini.	✓												✓							
865	<i>Snowy, where</i> are you?	✓						✓			✓		✓			✓					
	<i>Snowy, *kau</i> dimana?	✓						✓				✓									
866	You hit a wall... you pushed through it.		✓									✓				✓					
	Kau terobos dinding... Kau dobrak untuk melewatinya.		✓									✓				✓					
867	My Grandfather must've walled it up before he lost the house.		✓									✓				✓					
	Kakekku pasti menutupnya sebelum ia kehilangan rumah ini		✓									✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
868	And that shines on the wall is Eagle's Cross.	✓				✓						✓							✓		
	Cahaya akan menyingsing dan menyinari salib sang elang.	✓										✓									
869	You see the cross there, but miss the eagle?	✓										✓						✓			
	Kau lihat salib disana. Tapi <i>dimana</i> elangnya?		✓			✓					✓	✓	✓								
870	St. John the Evangelist, who was always depicted with an eagle, and he 's called the Eagle of Patmos.		✓			✓						✓						✓			
	Santo Yohanes seorang Penginjil, selalu digambarkan sebagai elang.	✓										✓									
871	He is the eagle.	✓										✓			✓						
	Dialah elangnya.	✓										✓									
872	But what is he trying to tell us, Captain?	✓				✓					✓		✓		✓						
	Tapi <i>apa</i> yang ia coba sampaikan, Kapten?	✓				✓					✓		✓								
873	I 'm at a loss.	✓										✓						✓			
	Otakku buntu.	✓										✓									
874	That island , the one in the middle, that doesn't exist.	✓										✓				✓					
	Pulau itu , yang ditengah-tengah. Pulau itu tak ada.	✓										✓									
875	How do you know?	✓									✓		✓		✓						
	<i>Bagaimana</i> kau tahu?	✓									✓		✓								
876	<i>Because</i> I 've sailed those waters	✓							✓			✓			✓						
	<i>Karena</i> aku telah melayari laut itu.	✓							✓			✓									

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
876	I 've been there.	✓										✓			✓						
	Aku pernah kesana.	✓										✓									
877	It's a mistake.	✓										✓			✓						
	Ini salah.	✓										✓									
878	What if it isn't...?	✓									✓		✓			✓					
	Bagaimana jika bukan...?										✓		✓								
879	Sir Francis wanted his inheritance to go to a man who was worthy of it... a man like himself , who knows the seas like the back of his hand.		✓									✓				✓					
	Sir Francis ingin warisannya jatuh pada orang yang pantas mendapatkannya, Orang seperti dirinya , yang tahu samudera seperti mengenali punggung tangannya.		✓									✓									
880	A man who could look at a globe and tell if one tiny island was out of place.		✓			✓						✓				✓					
	Orang yang bisa melihat bola dunia... dan bisa tahu kalau pulau kecil ini tak ada.		✓			✓			✓			✓									
881	What is this?	✓									✓		✓		✓						
	Ana ini?	✓									✓		✓								
882	<i>It's odd really ...</i> you 'd would of thought after all the fuss and bother, there would've been more...more of what?	✓							✓			✓					✓				
	<i>Sungguh aneh</i> , setelah yang kita alami. Masih banyak...Masih banyak apa?	✓							✓					✓							
883	<i>I mean , by your own account</i> he looted half of South America!	✓							✓			✓			✓						
	<i>Maksudku , dengan usahamu</i> ia dibawa ke Amerika Selatan!	✓							✓			✓									
884	There's plenty to go around.	✓										✓								✓	
	Ah , lupakan .	✓			✓									✓							

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	18	19	20	21	22	23	24
885	Ohh. <u>it</u>'s a funny old life.	✓			✓							✓				✓					
	<u>Kehidupan</u> yang lucu.	✓										✓									
887	Now <u>you</u> got your story for your newspaper!	✓							✓			✓			✓						
	Sekarang <u>kau</u> punya berita untuk surat kabarmu!	✓							✓			✓									
886	<u>All</u> is well that ends well	✓										✓			✓						
	<u>Semua</u> hal baik berakhir dengan baik.	✓										✓									
887	<u>It</u> is not ended.	✓										✓			✓						
	<u>Ini</u> belum berakhir.	✓										✓									
888	<u>Sir Francis</u> left another clue, at the bottom of the globe	✓										✓			✓						
	<u>Sir Francis</u> meninggalkan petunjuk lain, di dasar bola dunia itu.	✓										✓									
889	<u>Four hundred weight of gold</u> ...just lying at the bottom of the sea.	✓										✓			✓						
	<u>Seberat 400 emas</u> ...masih terkubur didasar laut.	✓										✓									
890	<u>How</u> is your thrust for adventure, Captain?	✓										✓		✓	✓						
	<u>Bagaimana</u> rasa hausmuakan petualangan, Kapten?	✓										✓		✓							
	Total of Each Degree of Thematic Variation														618	134	79	20	20	19	0

bold: topical, **common**: textual, **italic** : interpersonal, **italic bold** : interpersonal-topical, star (*): marked Theme

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya:

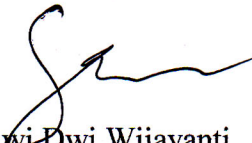
Nama : Siwi Dwi Wijayanti
Pekerjaan : Mahasiswa
Prodi : Bahasa dan Sastra Inggris
Jurusan : Pendidikan bahasa Inggris
NIM : 06211144029

Menyatakan telah melakukan triangulasi sehubungan dengan analisa data yang dilakukan oleh saudara Mardhianto Surahmad dengan data berupa Textual Meaning Breadth Variation of *The Adventures of Tin Tin: The Secret of the Unicorn Movie Text* and Its Bahasa Indonesia Subtitling Movie Text.

Demikian Pernyataan ini saya buat dengan sebenar-benarnya dan semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, Januari 2013

Yang membuat pernyataan



Siwi Dwi Wijayanti

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya:

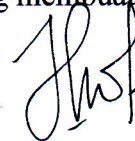
Nama : Herdani Kantiastuti
Pekerjaan : Mahasiswa
Prodi : Bahasa dan Sastra Inggris
Jurusan : Pendidikan bahasa Inggris
NIM : 07211144035

Menyatakan telah melakukan triangulasi sehubungan dengan analisa data yang dilakukan oleh saudara Mardhianto Surahmad dengan data berupa Textual Meaning Breadth Variation of *The Adventures of Tin Tin: The Secret of the Unicorn Movie Text* and Its Bahasa Indonesia Subtitling Movie Text.

Demikian Pernyataan ini saya buat dengan sebenar-benarnya dan semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, Januari 2013

Yang membuat pernyataan



Herdani Kantiastuti